

THE WESTERN WAY

The Official Publication of the Western Music Association



2014 CONVENTION
WRAP-UP
WMA Winners
Announced!

COVER STORY
PAGE 10

Jim Jones

Male Performer of the Year

Kristyn Harris

Female Performer of the Year



Bruce Huntington

*Singer, Songwriter, and Performer
of some of western music's
finest songs – PAGE 15*



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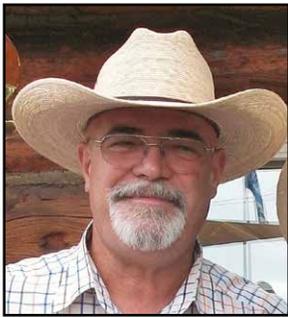
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From The President...



Steve Taylor
WMA President

Howdy Folks!

Well, another chapter is in the books and, oh, what a chapter it is! This year's Convention was the topper to celebrate our 25 years of being an organization. I'm sure our founding fathers would be proud of what they started with just an idea and a vision to see what the WMA has become. And with that in mind, the future of this organization is in the hands of our youth. We had a great representation of these mighty and talented youth in attendance this year and I know there are more sprouting their wings. The Youth Chapter

held their first Chapter Showcase and there were seventeen of them that wowed convention goers. Thanks to James Michael, Ranger Jane and all the parents for supporting our youth and getting them prepped for the future.

Congratulations to all of our Award winners! You make us all proud and we're happy to have you representing the WMA as you hit the road and spread the word along with your music and poetry.

We have two new faces on the Board of Directors. They each spent a year as an intern so they come on board with their feet on the ground and running with us. Serving you for the next year are officers: Steve Taylor-President, Rick Huff-Executive Vice President, Bob Fee-Vice President General Counsel, Belinda Gail-Secretary, Diane Tribitt-Treasurer; and, Directors: John Bergstrom, Joe Brown, Richard Dollarhide, Juni Fisher, Jerry Hall, Robert Lorbeer, Marvin O'Dell, Theresa O'Dell, Michael Roehm, and David Rychener. Marsha Short will continue as Executive Director/ Membership Director. I encourage anyone who has a desire and willingness to serve on the Board of Directors to contact Marsha Short and request the application. As the Board of Directors, we are working to keep the WMA alive and thriving through progress. Progress does not always come easy and changes are sometimes difficult, but with baby steps, the WMA will become bigger and stronger; we are well on our way.

Thanks to each and every one of you for your support and membership. Start planning NOW for the 2015 convention!

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Western Music Association



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New 2014 Male and Female Performers of the Year are announced at WMA Convention Awards in Albuquerque.

Content and opinions expressed in articles and reviews published in the Western Way are those of the authors and do not necessarily reflect the view of the WMA or the Western Way.

Editor's Insight



Theresa O'Dell

hope everyone made an effort to do just that!

As we move into 2015, we have other new things to anticipate. Two of our "slumbering Chapters" are being revived – Oklahoma and Texas. Both have been jolted with new life and leadership. That's exciting and we look forward to their successes! We have two new board members, Joe Brown and Robert Lorbeer. Both successfully completed year-long internships and are now officially joining the worker-bees. The *Western Way* has had a good year with some new features

All Things New . . .

being added, a few design changes implemented and some new contributors dropping in now and then. Hopefully this year will take us yet another step toward showcasing our organization and its performing members and fans.

We have taken giant strides as an organization in the past years, but greater days lie ahead, I'm sure. One big announcement at the Annual Business Meeting in Albuquerque will make 2015 a flagship year. The WMA board has begun to take baby steps toward making Albuquerque the permanent home for the Western Music Association! This was exciting news and much too much information

to share here, but as with any undertaking comes research, due diligence and old-fashioned hard work. The *Western Way* will be sure to provide updates as they become available. Keep listening and reading. This board is committed to leading the organization in a forward direction in this New Year and beyond. Let's continue growing together in all things new. 🐾



WW Editor Chats with one of the WMA's youngest fans, Ryley Absalon, at the Convention. Also pictured, Jasmine O'Dell. Photo courtesy Jack Hummel.

Western Music Association

Founded in 1988 by western music performers and fans, the WMA supports and promotes the historic, traditional and contemporary music of the American West and the American Cowboy. A non-profit organization, the Western Music Association strives to bring ideals embodied in the "Code of the West" to everyone living in today's society. The American Cowboy represents honor, integrity, respect and a love for mankind and the world in which he lives and works.

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From The Executive Director...



Marsha Short
Executive Director

As I write this, we're right in the middle of the holiday season and it's the perfect time to reflect on the past year and to count our blessings. These are just a few of the many things WMA has been blessed with this year:

Hundreds of people who keep WMA running. Chapter officers and committee members who give hours of their time to be sure that performers and fans have the opportunity to hear music and poetry all over the country.

The countless volunteers who made the WMA Convention such a success. If you missed it this year, put November 11-15 on your calendar for next year's Convention.

A special blessing to WMA was the number of people who opened their hearts and their checkbooks to donate to the WMA Crisis Fund. Over \$30,000 has been distributed to members who needed help getting through some tough times.

Then there were the challenges of this year, mostly technical. The computer continues to bless us and curse us on a daily basis. We went a week without any computer while waiting for our new one. There are still a few glitches, like only being able to send email but not receive it. The webmaster says I have 240 messages waiting. So if you're one of those messages, I apologize for taking so long to get back to you.

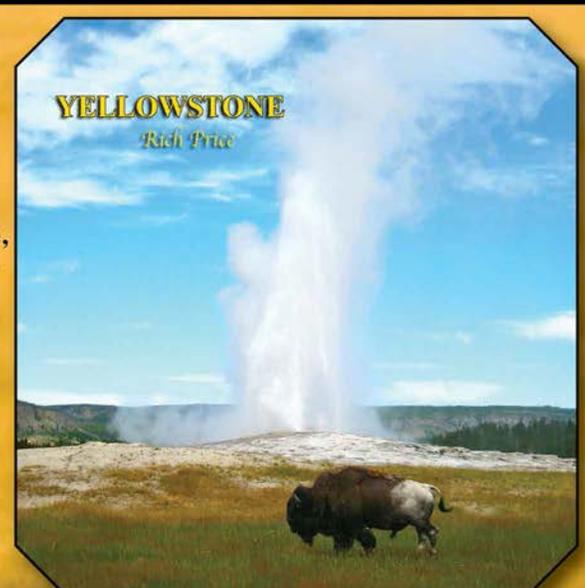
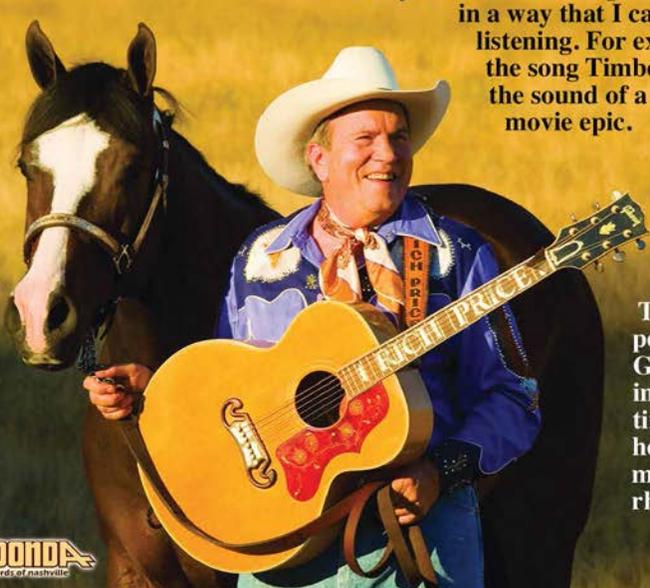
My best wishes to all of you for a safe, happy and prosperous 2015!

Marsha



Rich Price's YELLOWSTONE Album To Be Released Soon

After listening to the second Rich Price album, Byrne Newhart wrote, "When you hear a record such as Rich's first album, Spirit of Yosemite, you don't think beyond it (that is to say, about the next one), because it satisfies every desire a listener could possibly have. I am also very excited that Yellowstone is nearing completion, and will be released in early 2015. All the songs moved me in a way that I can't stop listening. For example, the song Timberline has the sound of a western movie epic."



Arizona Sunrise, There's A Table, A Cowboy's Face, The Cowboy and His Wife, to name a few, are sensitively performed. These two CD's (not to mention the forthcoming Grand Canyon CD) deserve to be placed among the 'classics' in everyone's collections. After hearing Texas a couple of times, how can you not wake up in the middle of the night, hearing the colorful lyrics and Jordanaires' 'Doo-Wop' in your mind's ear? The imposing shuffle beat with Harold Bradley's rhythmic lead guitar keeps going through my head".

www.richpricethesingsierran.com





BUFFHAM'S BUFFOONERY

by Les Buffham



FOR THE LOVE OF A MULE

You may remember from the last issue of the *Western Way* I wrote about my meeting up with an older white-haired gentleman and his wife, "Miss Poodles." He was wrinkled and brown and had a fairly long head of hair that didn't quite reach his shoulders. He talked with a deep southern drawl, and he had a way of expressing himself that was foreign to me but, nonetheless, intriguing.

He asked me if I ever rode a mule. When I told him I had two of them in my string at one time, he said, "I love mules. In fact, one of mine saved my life once."

With a little prompting from Miss Poodles, this is the story he told.

"I have a wicked half-sister and an evil brother-in-law. My daddy was in pretty bad shape for the last three years of his life, and I took care of him with no help from either of them. When he passed away, he left most of the ranch to me including the only two pumping oil wells. My daddy told me that at one time those two wells made thirty thousand dollars in one month. He never had any money though; just kept buyin' up more land to run cows on.

"The wells were producing enough to keep us in the cow business but not a lot of money in the bank. My two relatives were furious and pulled every shenanigan they could think of to get those oil wells away from me. I spent a fortune in court and the judge told them the only way they would get them was when I died. I wish he hadn't told them that because of what happened next.

"I'd gathered a little bunch of cows from one of the outside pastures and put them in a holding pen for the night. I tied my mule to the fence and bedded down under an old oak tree. I didn't want the rats chewin' on my saddle so I left it on him. I was pretty tired so I went right to sleep. When I woke up sometime in the night, two goons were standing over me. I started to ask what they wanted, but didn't get a chance. They worked me over pretty good, hitting me with a pipe and then shot me right here." (He put his finger to a scar about the size of a pencil eraser above his right eyebrow.)

"I guess they left me for dead, but I came around. Then I crawled over to that mule and pulled myself up into the saddle. I don't know how and I don't remember much at all, but I just turned him loose and he took me home. When he stopped I woke up layin' over the saddle horn and could see the outline of my old pickup in the starlight. I slid off and I think I passed out for a while.

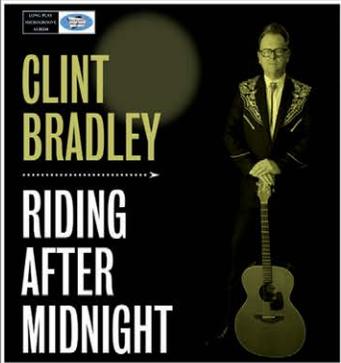
"When I came to, I drove myself to Abilene to the hospital. I don't remember the trip or staggering into the lobby and fallin' over on the floor. I came to a day or two later and



they told me I was gonna live, but the bullet would stay 'cause it was in an area where they couldn't get it without killin' me. I also had a broken collar bone and two fingers on this hand." (He held up the hand to show me how crooked the fingers were.)

"That was about ten years ago. I saved every penny that those wells were makin' and invested it so it earned a little interest. A couple of months ago I had enough to have a rig come in and work over one of them. It's up to max production now and the price of oil is coming up. I sold off all the cows and next year should be able to work over the other well and get it producing better. All this, thanks to that mule."

I sure wish I could remember that old feller's name. 🐎



Clint is a fine singer; he has poured his heart and soul into a style of music he has always wanted to record. This album is truly outstanding! I hope it gets the wide acclaim it thoroughly deserves. - *David Brassington / Maverick magazine* ★★★★★

Clint Bradley rides in with a wonderfully retro Western release! Bradley's voice intones Dean Martin, Elvis and Marty Robbins, but there are hints that he may possess a greater octave range than any of them. - *Rick Huff / the Western Way*

With "Riding After Midnight", Clint Bradley has tapped into the psyche of anyone who has been a fan of western music since the days of Marty Robbins. Clint's original tunes on the album demonstrate what a fine western songwriter he is in his own right. - *Marvin O'Dell / Around the Campfire*

"Man Walks Among Us". The sheer beauty of his rendition is haunting; this song alone should be enough to get you to pick up a copy of this release. It takes a really gifted singer to do those types of song justice; Clint Bradley is that quality of singer! - *Memphis Mike / Black Cat Europe* ★★★★★

When I first heard Clint Bradley's new CD, "Riding after Midnight", I was struck by his voice, a little like Dean Martin, a little like Marty Robbins and a touch of Frankie Laine. But his voice isn't an imitation of any of them. It's 100% Clint Bradley's! - *O.J. Sikes / Presenter of Western music time*

I am eager to introduce you to Clint Bradley and hope that you will enjoy him as much as I do. His voice is fresh; his music captures his dreams of the West with passion and pure joy. What a ride! - *Bobbi Jean Bell / www.scvoutwest.com*

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2014 Western Album of the Year "Granite Mountain"
- Belinda Gail

2014 Cowboy Swing Album of the Year "Too Hot To Handle"
- Red Hot Rhythm Rustlers

2014 Song of the Year "A Cowboy Hat"
- Written & Recorded by Trinity Seely

2014 Instrumentalist of the Year - Tom Boyer

2014 Male Performer of the Year - Jim Jones

2014 Female Performer of the Year - Kristyn Harris

2014 Duo or Group of the Year - Miss Devon & The Outlaw

2014 Songwriter of the Year - Joyce Woodson

2014 Entertainer of the Year - Dave Stamey

2014 Crescendo Award - The Hanson Family

2014 Radio DJ/Radio Program of the Year
- Totsie Slover - The Real West from the Old West - Deming, NM

2014 Male Poet of the Year - Andy Nelson

2014 Female Poet of the Year - Susie Knight

2014 Poetry Book of the Year
- Mustang Spring - Deanna Dickinson McCall

2014 Poetry CD of the Year
- How I Taught Bruno a Lesson - Andy Nelson

2014 Curly Musgrave Silver Buckle Award - Gary E. Brown

2014 Presidents Award - Rick Huff

2014 Pioneer Trail Award - Gary E. Brown

2014 Youth Harmony Award - Kristyn Harris & Olivia Hobbs

2014 Duo Harmony Award - Miss Devon & The Outlaw

2014 Trio Harmony Award - The Cowboy Way (Jim Jones, Doug Figgs, Mariam Funke)

2014 Marilyn Tuttle Best of the Best Harmony Award
- Horse Crazy Cowgirl Band

2014 Female Yodeler of the Year - Paula Williamson

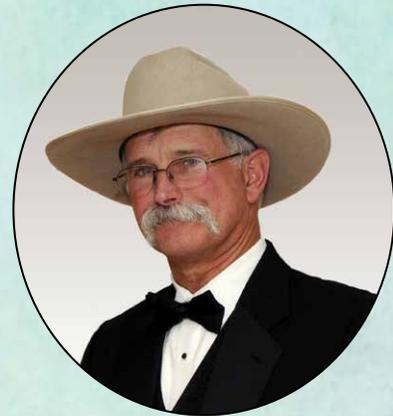
2014 Male Yodeler of the Year - Earl Gleason

2014 Western Wordsmiths Cowboy Poetry Jackpot
- Novice Dennis Russell Nazelrod

2014 Western Wordsmiths Cowboy Poetry Jackpot
- Professional Doc Mehl

2014 Georgie Sicking Award - Deanna Dickinson McCall

2014 Bill Wiley Award - Bonnie & Ray Rutherford



Entertainer of the Year - Dave Stamey



Male and Female Performers - Jim Jones & Kristyn Harris



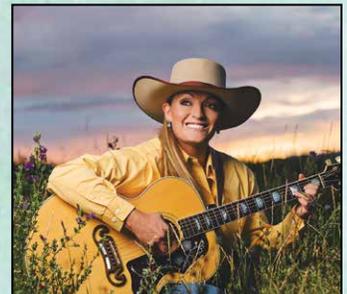
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Miss Devon & the Outlaw



Instrumentalist of the Year -
Tom Boyer



Album of the Year -
Belinda Gail



Song of the Year -
Trinity Seely



Cowboy Swing Album of the Year - Red Hot Rhythm Rustlers



Male Poet of the Year and Poetry CD of the Year – Andy Nelson



Female Poet of the Year – Susie Knight



Poetry Book of the Year and Georgie Sicking Award – Deanna Dickinson McCall



Bill Wiley Award – Bonnie & Ray Rutherford



Pioneer Trail Award and Curly Musgrave Silver Buckle Award – Gary E. Brown



Songwriter of the Year – Joyce Woodson



Crescendo Award – The Hanson Family



Presidents Award – Rick Huff



Youth Harmony Award – Kristin Harris & Olivia Hobbs



Duo Harmony Award – Miss Devon & The Outlaw



Marilyn Tuttle Best of the Best Harmony Award – Horse Crazy Cowgirl Band



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Radio DJ/Radio Program of the Year – Totsie Slover
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Trio Harmony Award – The Cowboy Way
(Jim Jones, Doug Figgs, Mariam Funke/not pictured)

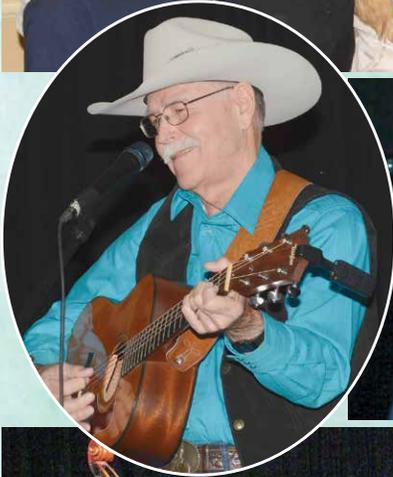


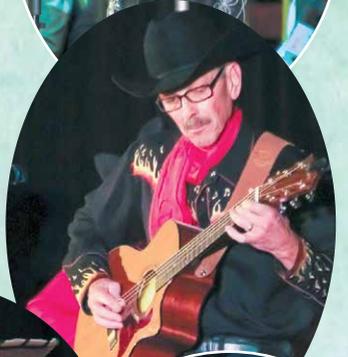
Western Wordsmiths Cowboy Poetry Jackpot – Professional Doc Mehl

LOOKIN' BACK TO CONVENTION 2014

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In the **CROSSHAIRS**

Bruce Huntington



The Western Way: Today we get to interview a real live western music songwriter, Bruce Huntington. Thank you for sitting down with us for a little chat, Bruce.

Bruce Huntington: It is an honor to be interviewed by you and to talk a little about my songwriting. Thank you for giving me the opportunity to share my thoughts about something that I love so much.

TWW: Bruce, you have written some of western music's finest songs in recent years; but writing songs for this genre is a fairly new venture for you, right?

BH: Thank you for the compliment. To answer your question, I have been writing songs for as long as I can remember. For a while, I would write one song a night, just for the practice. I didn't play most of those songs for anyone, but occasionally I "steal" old ideas of mine for new songs

TWW: Cindy Walker, one of country music's most prolific songwriters ever, said that she got up every morning, went into her office, and worked on songwriting from 8-5. Are you a disciplined songwriter who sets a certain time aside each day like that for writing, or do you just write when an idea hits you?

BH: I lead a full life and would love to dedicate eight hours a day for song writing, but it is very difficult to do on an ongoing basis.

I am involved in my church as an usher, an audio engineer for special events, and in charge of church security. I am on two Boards of Directors, Snapshots Music and Arts Foundation, and Fern Street Community Arts, I play in two music



Bruce and wife, Maggie.

groups, Sidewinder and Johnny High-Hat, and still do video production. I work out in the gym each morning and I work a great deal in our backyard and my meditation garden. I work on my music in the late evenings. I find that from 10:00 p.m. to 1:00 a.m., my productivity and creativity are highest. If I am on the trail of a hot idea, I will work on it every single available moment during the day. When I hit upon a new, interesting song idea, I will move heaven and earth to find the time I need to develop the song.

TWW: You recently released a very successful album called "California Trails" – an album of songs you've written that are performed by various western music artists. And it's quite a variety of music. You've got waltzes and ballads and swing songs and songs that would make wonderful western movie themes. Do the different styles seem to come naturally with certain lyrics, or do you take your lyrics and try different styles with them?

BH: That's a very good question. I have to think about that one for a moment. Anyone who has hung out with songwriters, might hear them say, "Hey, that's a great song idea!" Funny, but my friends are always saying that to me and most of the time, I don't always agree with their ideas. It has become a joke when we see something outlandish and a friend will say, "Bruce, you should make a song about that!" The point is, always keep your ears and eyes open for new ideas.

The variety in my music comes from my observation of the world around me and wanting to tell a story in a fresh and interesting way. There are some great songwriters who have a similarity in all their songs, but still find a way to make their music interesting and entertaining. There is a plus to having your own sound and although I love variety in my music, I sometimes wonder if I might be missing out by not developing a recognizable brand for my songs. I do not have one standard way in determining the style I use. I may come upon an interesting chord progression, or a fun catch phrase, or I might hear a song that inspires me. I get many marvelous ideas from William Shakespeare's sonnets. His sonnets are packed with insights into the human condition. The phrase "Will ever flights of angels, sing thee to thy rest" is from Shakespeare but used in "Wyatt's Lament." I do a lot of reading and I get many song ideas from history. Jim Jones and I co-wrote "The Fires of Goliad," about an important and relatively unknown event in Texas history. When Jim performs it in Texas, he sometimes receives standing ovations. Most often the form and style of a song is picked to fit the subject matter.

Continued on page 24

Editor's Note: Dave Stamey is the Western Music Association's multi-awarded Entertainer of the Year. Here he remembers the early years – the good, bad and ugly of 'em – and shares how this thing we call success sometimes goes full circle. Read and smile...I did.

SOME TONK HISTORY

By Dave Stamey

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In the late seventies, if you wanted to listen to live music, you had to go to a dark, loud place where neon Pabst Blue Ribbon signs hung in the windows, and there were round laminate cocktail tables with ashtrays and red glass candle holders covered in plastic mesh, a place that smelled of spilled beer and cigarette smoke and Old Spice cologne. Outside, the Chevy 4X4s and the Pintos and the Gremlins and ten year old Impalas sat astride the oil stains on the cracked asphalt, while the name of the establishment flashed or glowed or twinkled across the sign that towered into the night sky.

Central California. There was an oil boom on. Vitalis still dripped off many a comb, mine included. A shot and a beer went for three-fifty. It was the era of rotary phones and leisure suits and four barrel carburetors, and if you were a guitar picker and wanted to work, you worked in the bars. Period.

I wanted to be a singer, an entertainer. I knew there were songs in me, but everything I wrote seemed to be about cowboys and outlaws and big western vistas, and in that narrow little world we inhabited, there was absolutely no place to play that stuff. There were no open mics, no hootenannies, no venues where a guy could get up with just a guitar and expect to be heard. It was rumored there were folk clubs in New York and Boston and Virginia where you could do such things, but that was half a world away. Maybe they had a few in Los Angeles or San Francisco, but they might as well have been in Peru or Saskatchewan, for all the good they did. I had a pickup that with any luck might make it to San Luis Obispo and back, a sixty mile round trip. I had to find work where I was.

You had to have a band, you had to have drums, you had to be loud.

Commercial radio limited our perception of the world. There was a country station and a rock station. That was it. Country music was changing, but the old guard still meant something, distinctive voices you recognized the first note of any given song. George Jones, Johnny Cash, Merle Haggard, Buck Owens—these last two especially important out here in California. They were still playing Hank, Sr., and now and again Lefty Frizzell or Claude

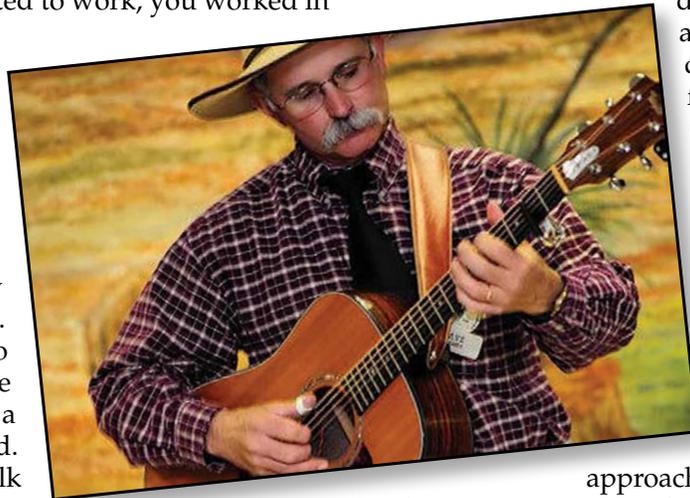
King. This was the limit of what we knew. In this hard-drinking, steel-toed universe, somebody like John Prine or Steve Goodman, Jack Elliott or Woody Guthrie never stood a chance. They didn't even exist.

I put together a four-piece band. Drums. Bass. Greg Timmons on lead Stratocaster guitar. I played a thin-bodied Ovation acoustic-electric, played it with all the finesse of an apprentice horse-shoer—bang, bang, banging it, trying to make myself heard over the din of everything else. Later we added the great Gary Jones on pedal steel and things took a leap; the world became more musically interesting. Slowly, night by night, we developed a sound we thought was unique, but was probably just the echo of every other garage band that ever escaped into the real world. Hard driving, strident, a little shrill. In your face. We

did the classics with energy and our own style. When that didn't work, we could always fall back and play "Wipeout," or some Elvis song to get them dancing. Sometimes we'd slip in an Eagles tune, or something by Marshall Tucker. To go from "Your Cheatin' Heart" to "Can't You See," was a pretty bold move. Sometimes we got away with it and sometimes we didn't.

One night a thick-necked critic in a feed store cap approached the bandstand and crooked a finger at me to lean forward for a private word. He bellowed into my ear that he didn't appreciate that kind of music, and we'd better not play anything like it again. He was easily two hundred fifty pounds, with a Neanderthal brow ridge and very large hands. I weighed maybe a hundred and forty soaking wet. I was a scrapper, but not that much of a scrapper. We dialed it back to Haggard and Jones, because sometimes it was about survival.

The Muddy Springs Saloon, Rick's Rancho, Happy Jack's, The Beacon Outpost, Camozzi's Saloon, The Sundowner Club. Sometimes there was a bandstand and sometimes you set up your equipment on the floor in the corner behind the pool table. One place actually had chicken wire in front of the stage. I have felt beer bottles and ashtrays go whizzing past my ear. The learning curve was steep and fast. Keep them dancing. Keep them



Continued on page 34

Kristyn Harris



2014 WMA Female Performer of the Year

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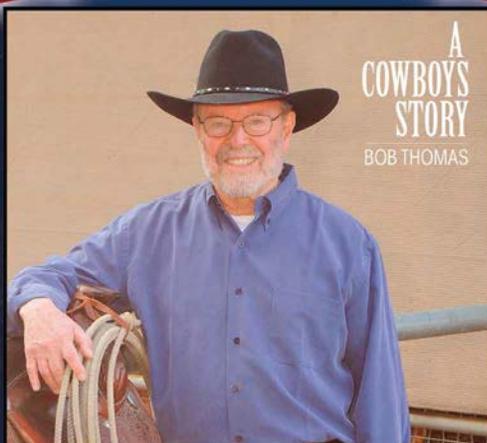


Artist Contact:

Mike Rutherford
mike@rdiinc.us

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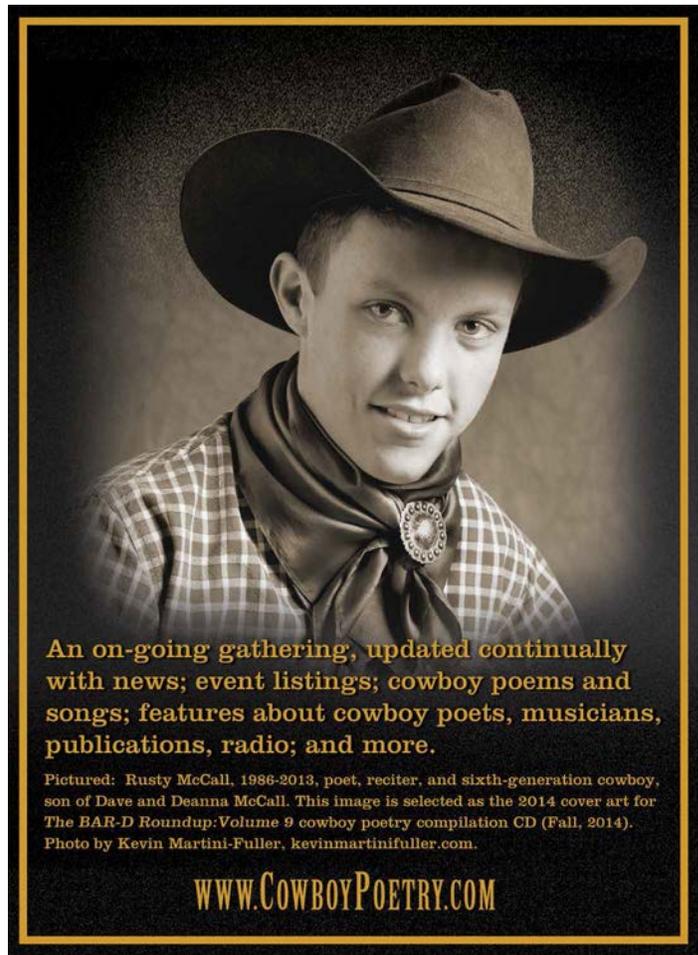
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Pictured: Rusty McCall, 1986-2013, poet, reciter, and sixth-generation cowboy, son of Dave and Deanna McCall. This image is selected as the 2014 cover art for The BAR-D Roundup: Volume 9 cowboy poetry compilation CD (Fall, 2014). Photo by Kevin Martini-Fuller, kevinmartinifuller.com.

WWW.COWBOYPOETRY.COM



Rodger Maxwell

Performer's Perspective

Parlor Guitars . . . Making a Comeback?

By Rodger Maxwell

My family gave me many things, most of them good. Among them, life, love, relatives, creativity, sense of humor, thirst for knowledge, empathy, and love of music. Unfortunately, about 20 years ago, I discovered the bad side of my inheritance. My spine began to degenerate due to arthritis. I could no longer lead the active life I have been leading – no riding horses, no dancing, no hiking. Just getting around or standing became a challenge. The upside was that I funneled my energies into making music. Well, recently my arthritis and carpal tunnel syndrome threatened to take away the music. I decided to just say “No!” Easier said than done. One of thing things that had to happen was to change to guitars that were lighter and easier to play. [insert headshot pic]

I first started performing out during the folk scare, whanging on a big guitar to make a big sound. Out of habit and regardless of changing styles and health, I just kept playing big bodied, long-necked guitars.

I knew that when guitars were first manufactured in the late 19th century, the light portable parlor guitars were the most popular. Heck, even Gene Autry played ‘em in his early days! Though it was rare, if a cowboy even owned a guitar, it was a parlor guitar.

As guitars started being used in groups and bands and saloons and dance halls, louder guitars were needed. Parlor guitars lost favor in those days before Les Paul and Louis Fender made reliable electric guitars and amplifiers. Later, acoustic guitars joined the plug-in brigade. By that time, the fret scale length of the neck and the size of guitar bodies became larger, to make more noise. Once the electronics in acoustic guitars began to better reproduce their woody sound, the size of the guitar body and the neck's scale length no longer needed to be large.



[insert RM holding guitar each hand]

In my search for parlor guitars, I decided to stick with Taylor and not the more traditional Martin or Gibson models. I certainly felt

comfortable with the Taylor quality and sound; plus, the factory was just two hours away! Since I was making a leap of faith by going to a smaller guitar, I decided to be even bolder and change my selection of tone woods, too. I selected a 12-fret model (the norm is 14-fret) because my carpal tunnel syndrome makes reaching difficult. Since I was no longer looking for a rich bass sound, I chose an all Mahogany 522e. Mahogany has a well-developed midrange. The 522e met all my ease of playing and weight issues. I would have been a happy camper with just those amenities, but I realized that I had also found clarity of sound that I had not expected.

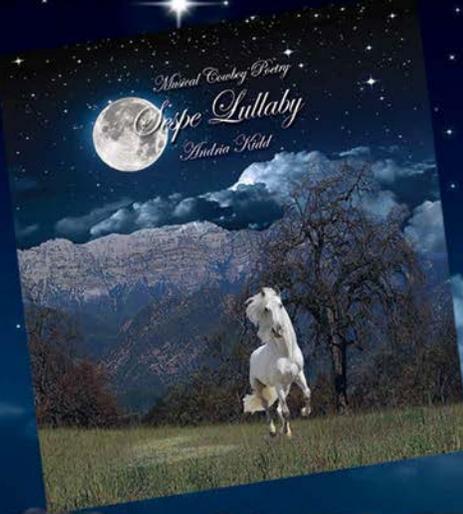
Cowboy music is about storytelling. Freed from the need to aggressively pick the guitar to make big bass overtones, I realized that with a light, easy right hand, the sound enhanced my singing and storytelling. The guitar sound was complementing my singing and no long fighting with my voice. An additional benefit I discovered is that the three-finger swing chords I had recently began playing were originally played on short fret scale length necks. I now understand why playing them on long neck guitars was hard and not fluid.

Sometimes I play lead guitar and other times I still need to play acoustically in large areas. Of course, I also need a backup guitar, so I decided to look for an additional guitar to fit all those needs. I settled on a 512ce FLTD. It's also a 12-fret model, but with a cut out to reach some of the higher notes. The back and sides are Blackwood (similar to Koa) and a Sitka Spruce top. Other than the tone woods, the 522 and 512 are the same guitar. The 512 has more bass range and must be picked with a slightly more aggressive right hand technique. 



“I was tired of trying to sing over loud guitars.”

*A few words about me: I am a charter member of the WMA California Chapter. I have recorded three CDs worth of original, traditional and current Western music. I do a solo act, have played with several trios, and I have been a humble sideman on occasion. I welcome a more detailed discussion on the subject of concert/parlor guitars or any other music-related topics.
rodger@RodgerMaxwell.com
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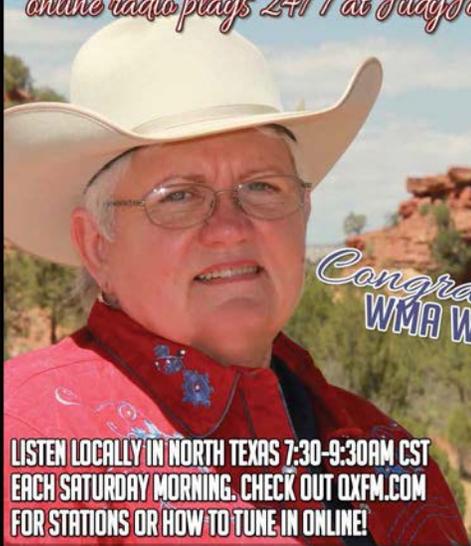
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In The Spotlight...

by Marvin O'Dell

...In October, the first of a new two-part project was released by **R.W. Hampton**. The project, two CDs to be released six months apart with accompanying music videos, poster, and packaging, and titled "This Cowboy, My Country," features songs about R.W.'s passions - his cowboy lifestyle, family, friends, love, and, of course, love of his country. Included is the pre-released single "My Country's Not for Sale" which released at the #5 spot on iTunes and held a top 10 ranking its first two weeks of country releases this fall. It also charted in the top 10 songs played by western music DJs for over six months. For more information, go to www.rwhampton.com, or www.thiscowboymycountry.com.

...This column reported previously on the work the Academy of Country Music was doing, with the help of **Janet McBride**, to correct and clear up the actual dates surrounding the birth of the organization. Much of this was prompted by Janet's efforts in writing the organization and sending them pictorial proof that the ACM was a little older than was recorded. Well, now there is a new book out titled "This is Country - A Backstage Pass to the Academy of Country Music Awards." The book accurately states that the first awards, known as The D.J.'s Digest Awards, were given on November 18th, 1963. With three awards given in each category, Janet received one for Female Artist of the Year. There is a full-page photo in the book of Janet accepting her award as it is presented by legendary western swing artist **Tex Williams**. **Tommy Wiggins** is also recognized in the book as one of the founders of the ACM. A full page photo shows a young Tommy wearing his Nudie suit. Another full page photo presents Janet as a 1963 and 1964 recipient of Female Artist Awards. This collectible book may be purchased through Amazon.com or through the ACM's official Web site.

...Tate Publishing has announced the signing of **Brenda Libby** and her soon-to-be-published book *On the Outskirts of Crazy*. "We are excited to welcome Brenda as our newest Tate author. Brenda is an accomplished songwriter and musician with an album debuting on *The Western Way* chart in the spring of 2013. Now she is sharing the wild and harrowing ride that she lived for over 17 years. Her writing brings you into her world. Her journey will captivate you," said Kortney Disney, Tate's acquisitions editor. The book will be available upon its release through bookstores nationwide from the publisher at www.tatepublishing.com/bookstore, or by visiting www.barnesandnoble.com or www.amazon.com.

...**Jim Gough** was recently inducted into the "Living Legends of Western Swing" at the Cowtown Society in Mineral Wells, TX.

...**Jon Chandler** released a Christmas CD in November entitled "Dozens of Decembers" which includes his version of "Silent Night," co-written by an ancestor, Franz Gruber. The

track also appears in Colleen Smith's new documentary film "Angels Alleluia," a tribute to the stained glass windows in an iconic Colorado church.

...In December, **Peggy Malone** played Mrs. Claus at the Fruita (CO) Dinosaur Museum's "Breakfast with Santa." Her stock horses became reindeer for the fun occasion. "Mrs. Claus" also told a Christmas story as the kids lined up on the floor waiting for Santa's arrival.

...Wonderment Records has announced that **Royal Wade Kimes** began recording a new western album in December that has their staff excited. Wonderment says, "Get ready for the best cowboy CD you've ever heard."

...Led by **Peter "Doc" Rolland**, the Americana String Ensemble, along with two dancers, traveled from July 29 to September 3 on special invitation to China, giving 24 concerts in 23 cities. Audiences, who gave many standing ovations and demanded encores, ranged from 200 to 1200 in size. The band played a variety of American roots music with a strong representation of cowboy and western music.

...In December, "**Buffalo Bill**" **Boycott** and **Dr. Jo** performed their exciting program "*Buffalo Bill's*" *Holiday Roundup* at the brand new Community Convention Center in Lander, WY. The show was filmed by Wyoming PBS and broadcast later in December.

...For the last four years, the Santa Clarita (CA) Sheriff's office; Sheriff Scouts; the Student Body officers of Golden Valley High School in the William S. Hart High School District; and other school and community organizations have come together to provide Christmas music for the Michael Hoefflin Foundation's Holiday Party for kids with cancer. This year, **John Bergstrom** and **Gency Brown** performed for over 200 families facing the challenge of childhood cancer.

...**Janet Bailey** announces that she has rejoined the WMA with plans to retire from her law enforcement career in March. Because she will now have more time to travel and devote to western music, she is starting to book gigs for spring and summer 2015.

..."Distant Furrows" is the title of the soon-to-be-released CD from **Barry Ward**. The album is a tribute to America's farmers and ranchers who feed the world; it contains 17 original songs about the land, its stewards, and the Lord. Also included is an additional track of Barry's most requested version of the song "How Great Thou Art."

...**KG & The Ranger** have released a new Christmas CD that was an exciting family project. Recording with them were their son, daughter, son-in-law, and daughter-in-law along with all six grandkids (ages 11 – 15)! The musical talent in the family is displayed on cowboy Christmas songs and classic standards.

...**Mary Kaye** is working on a new album to be released sometime in the spring. Also, she and the **Red Hot Rhythm Rustlers** shared the bill with country music star Leona Williams (formerly Mrs. Merle Haggard) in a concert in Willcox, AZ, in October.

...**Jim Jones** is working on a new album entitled “Race with the Wind,” which he hopes to release in early spring. The CD is being partially funded through Jim’s Crowdfunding campaign on Indiegogo, to which quite a few WMA members contributed. Jim has also completed his fourth novel, *The Big Empty*, which is now in the hands of his literary agent who is shopping it to publishers.

...**SaddleStrings** has released their 5th album, “Pirates of the Sage,” with four new original songs.

...In September, **Kerry Grombacher** was videoed by National Geographic Television singing his song “Range of the Buffalo” for a program about bison and the annual Buffalo Roundup at Custer State Park in the Black Hills of South Dakota. The air date is not yet established.

...“Cowgirl Swing” is the title of the new album from **Mikki Daniel**. Produced by **Dave Alexander**, the album is a combination of western tunes and swing tunes.

...**Jon Chandler** performed four sold out shows in December at the Lakewood (CO) Cultural Center with **Ernie Martinez**,

Johnny Neill, and eight others as part of the holiday bluegrass orchestra Timothy P. and the Rocky Mountain Stocking Stuffers. Jon begins work on a new CD in March.

...**Doc Mehl** and **Washtub Jerry** have released a new CD titled “Doc & Tub, Live!” The album, featuring Doc’s original “west-lectic” songs and poetry and Washtub’s incomparable bass line, was recorded with the Littleton (CO) Chorale, an 80-voice choral group. The album is available at www.DocTubFun.com or www.CDBaby.com.

...**Richard Elloyan** and **Steve Wade** have completed their first CD project together. Titled “Forty Miles of Famous,” the album was released in November.

...**Saddle Serenade** (Chris Mortensen, Mary Jo Hansen, and Lindsey Oliva) recently finished a self-titled CD. The album features 12 original tracks and showcases the tight vocal harmonies of the group.

...Ann Anderson, wife of Jim Anderson of the group **Palo Duro**, had quadruple heart bypass surgery on Nov 4th. It was a little touchy the first few days, but Jim says she is now doing well and gaining strength daily. The Andersons express their thankfulness for the surgery’s success.

...**Belinda Gail** is now part of the Equestrian Legacy Network with her new online radio show “Blessed Trails with Belinda Gail.” It features a combination of special guests with gospel, inspirational, and patriotic music. A new show airs each Sunday morning at 9:00 a.m. (CST) at www.Equestrian-Legacy.net. All shows are archived so listeners may tune in at their convenience! 



Thanks, WMA!
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by **Buck Helton**



BILLY THE KID

Howdy, pard!

Once again it's time to take a fine tooth comb to our musical history, and discover some Golden Nuggets. As I write this it's Nov. 23, the putative birthday of Henry McCarty, alias William H. Bonney better known as Billy the Kid. He was born in New York City in 1859 to an unwed Irish immigrant, Catherine McCarty. Young Henry grew up there, until 1868 when Catherine along with Henry and his half-brother, Joseph, moved to Indianapolis, Indiana. There she met her future husband Henry Antrim, 12 years her junior. After moving around the country doing various odd jobs, the family finally settled in Silver City, New Mexico Territory in 1873. Antrim soon deserted them, becoming an itinerant prospector and sometimes gambler. Catherine did laundry, took in boarders, and was locally famous for her pies. Sadly, she was already in the final stages of tuberculosis and would die in the fall of 1874.

Henry, now a fun loving lad of 14, was taken in by a local family who ran a hotel in Silver City, where he worked for his keep. The manager is reported to have said that McCarty was the only young man who worked there who never stole anything. He was liked by his teachers and was generally seen as good natured, and mischievous. However, life was about to take a turn for the worse. His foster family began experiencing domestic troubles and he had to seek other lodging, winding up in a boarding house with some unsavory characters. He was arrested in April of 1875 for stealing cheese, and then again in September of the same year when he was found in possession of clothing and a pistol that another boarder had stolen from a Chinese laundry. He was jailed, escaped by shinnying up the chimney, and from that point spent most of the rest of his short life as a fugitive.

He drifted into Arizona Territory, near Fort Grant, and became a gambler and horse thief. In August, 1877, he shot and killed Blacksmith "Windy" Cahill after a verbal exchange. In fear of Cahill's friends, he returned to New Mexico Territory, settling around the Army Fort Apache Tejo. Here he continued rustling and gambling, and he adopted the alias, William H. Bonney. It was his participation in the Lincoln County War and his murder of Sheriff William Brady that cemented his reputation as a bloodthirsty killer. He is documented to have killed, alone or acting with others, a total of eight men. Legend ascribes to him a total of 21, one for each year of his short life.

Bonney was killed by Pat Garrett on the evening of July 14, 1881. Several fascinating books on his life have been published, including "To Hell on a Fast Horse" by Mark Lee Gardner. These are highly recommended to any student of history. He was lauded as a Robin Hood-type character by dime novels of the period, and achieved more fame and notoriety in death than he ever did in life.

The song, The Ballad of Billy the Kid, was first recorded by Vernon Dalhart for Victor on April 12, 1927. (His stage name comprised of two Texas towns where he worked as a cowboy while growing up). Dalhart is best remembered for his recordings of The Wreck of the Old 97 and The Prisoners Song. The exact origins of

the song, like much of the life of its subject, are not totally clear. I've been able to trace one branch to a silent film stuntman, and sometimes radio singer named Chuck Haas. Supposedly he got the song to Dalhart, who then recorded it. According to Haas, he reworked an old folk tune and he got the lyrics from none other than Wyatt Earp! This is plausible, as in 1927 Wyatt was making his living as a consultant for Western movies (he would die in Los Angeles in 1929.)

A longer, and more involved retelling of the story, sometimes using the same tune and sometimes the melody from Sweet Betsy from Pike was published in 1928 by Henry Herbert Knibbs.

The version below comes from Jules Verne Allen's 1933 work "Cowboy Songs and Lore" and is in the Public Domain.

I'll sing you a true song, of Billy the Kid;
I'll sing of the des p'rate deed that he did;
'Way out in New Mexico long, long ago
When a man's only chance was his old forty four.

When Billy the Kid was a very young lad;
In old Silver City he went to the bad;
Way out in the west with a gun in his hand,
At the age of twelve years he killed his first man.

Fair Mexican maidens play guitars and sing;
A song about Billy their boy bandit king;
How, ere his young manhood had reached its sad end,
Had a notch on his pistol for twenty-one men.

'Twas on the same night that poor Billy died,
He said to his friends, "I'm not satisfied
There are twenty-one men I've put bullets through,
And Sheriff Pat Garrett must make twenty-two."

Now this is how Billy the Kid met his fate;
The bright moon was shining, the hour was late;
Shot down by Pat Garrett who once was his friend,
The young outlaw's life had come to its end.

There's many a man with face fine and fair,
Who starts out in life with a chance to be square;
But just like poor Billy, he wanders astray,
And loses his life the very same way.
JVA Cowboy Songs and Lore, Pg 163 – 164 w/ music.

It's been recorded by dozens of singers, my personal favorite rendition being Marty Robbins.

Well folks, I welcome your suggestions for future songs. Please address them to Buck@buckhelton.com

'til next time, Happy Trails!
Buck



Miss Devon & The Outlaw



WMA 2014 GROUP of the YEAR

Muchas Gracias!

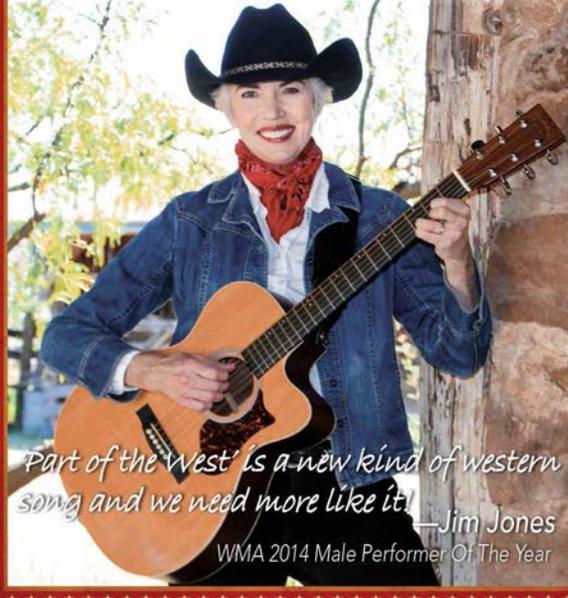
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Bruce Huntington

Continued from page 15

Sometimes I compose on a guitar, and sometimes I compose on the piano or mandolin. Composing on different instruments can greatly affect how the song comes out. I love composing on the piano. When I compose on the guitar, I always play the song on the piano to determine if my chords are correct. I have studied songs by Bob Dylan, Townes Van Zandt, Sons of the Pioneers, Tom Russell, Steve Gillette, Ian Tyson, Kris Kristofferson, and especially George Gershwin, trying to determine what it is in their music that touches people. I start with an intellectual approach, but shift gears and go to a feelings level. I don't want to copy other composers, but I do want to learn from them.

I will write songs with specific performers in mind. I began writing "Wyatt's Lament" for Bill Barwick. I had studied Bill's recordings and put the song in his range and with the powerful phrases that only Bill, in his special way, can bring to life. When Bill sang "His legend, bullet proof" it almost sent shivers up my spine! Jim Jones worked on that song and turned it into a powerful piece. Jim and I were ecstatic when Bill agreed to record our song.



Bruce at age 5 years in his "Hoppy" outfit.

TWW: What motivated you to get into writing songs about the west?

BH: I grew up with all those great Western B movies, Western television shows, and wonderful Western songs by Sons of the Pioneers, Gene Autry, Roy Rogers, and others. I loved everything cowboy, especially the cowboy

music. I was a member of Trails & Rails a few years ago. Back then I took a song that I had just written, a nice little waltz, and converted it into my first cowboy song. "If You Would Dance With Me" was the new title. We found that where ever we performed the song, people would sing along with the chorus and would actually walk away at the end of the performance singing the song. I realized that perhaps I had something to say that people would like.

Later that first year, Marvin O'Dell ask us to back him up in the recording studio on his first album, "Letter To Molly." I was blown away with the quality of Marvin's songs and it inspired me to write songs for an imaginary album of my music. Fast forward to 2013 and that dream album came into being. I love writing songs about cowboys and the West. Western music has been good to me.

TWW: Do you find it hard to believe you've written a really good song? In other words, do you need some kind of validation from someone else before you are able to say, "Yeah - that's a good song." Or do you know instinctively that you've just put the final touches on an excellent song?

BH: I would say all of those statements apply from time to

time. I believe that musicians, painters, writers, songwriters, all of us need validation that what we are doing is good. We are only human. I don't live for validation, but when it comes, it is a great feeling. Validation or not, I find that I have to write and compose, I have little say in the matter. Some songs that I write are interesting, tell a good story, and have a nice hook. Sometimes I don't have a clue if these songs are good or if the audiences will relate to them. I just finished a song that I feel is very cleaver and I can't wait for Sidewinder to perform it. I just don't know how good the song really is. I guess I'll find out since my band mates are brutal in their honesty. What more could a songwriter want? There are those times when I come up with a song, such as "Ghost of Tombstone" or "My Master's Voice" and I know that even before the song is complete, it is special and that I got it right. There have been a couple of songs that I thought of as throw away songs, but people really like. Go figure! Generally, I have a sense whether a song is really good or not.

TWW: Sometimes songwriters get into a rut where everything they write sounds very similar to the last things they wrote. Do you have a suggestion for budding young songwriters as to how they can escape this trap?

BH: A writer needs to be brutally honest with him/herself. Are you using the same chord structure, the same key, the same rhythm, and the same internal construction on your songs? For example, in your songs do you always go from, let's say in the key of C, from a C chord to the relative minor, or Am chord, and then back to a C chord? That can give you a nice chord structure to build on, but it gets old really quickly. To overcome this and to not rely on the limitations of your musical knowledge, I suggest that songwriters try and come up with a melody first and chords later. That is the way Ina Tyson, and many others, go about writing songs. I have found that many songs start with the melody up high and then it descends during the verse. Many times the choruses start high to punch in power to the melody. Change this up, don't always start high and drop down. Do it differently.

I believe that songwriters need to listen to songs that are well-crafted, interesting, and energetic. I suggest that this is a good way to gain inspiration in songwriting. When I was working on "Coyote Ridge" and wanted to get that dark hollow sound, I picked three great Appalachian type songs, put them on a CD and listened to them day and night for two solid weeks. After that, I put away the CD and just let "Coyote Ridge" come to me. I was able to get the sound that I wanted, even though I was never an expert on Appalachian music.

TWW: What do you think are the biggest mistakes songwriters make - mistakes that keep their songs from being accepted - mistakes that keep them from being successful as writers?

BH: We all know that there is a certain amount of luck and good timing when doors open for songwriters. The thing is, when that door cracks open a little, you need to be ready to kick the door down and barge right in. My concepts of what makes a good song is that it must tell a good story, it must be relatively simple, it must not use a lot of words to tell the story and above all, it must be interesting. I started having success with my song

Continued on page 26

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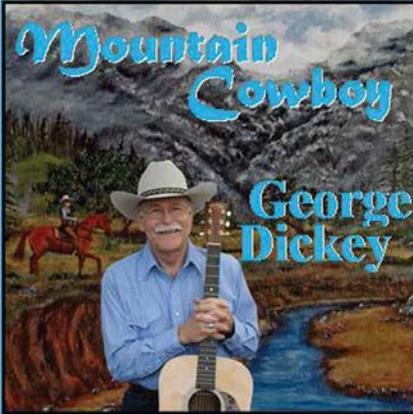
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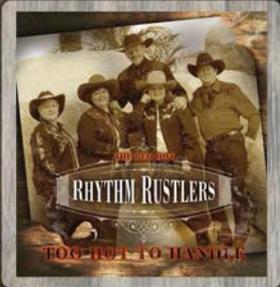
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NEW RELEASE!

Bruce Huntington

Continued from page 24

writing when I began to believe in myself. When I realized that a performer was not doing me a favor by playing my songs, but I was doing the performer a favor by giving him/her a good song, everything began to turn around for me. A songwriter needs to have a very thick skin. Just because some people do not like your music, doesn't mean that it's not good. One of the toughest things for me to accept is when other people make suggestions about my songs. I can have a difficult time with that, although they just might be correct. To have the attitude "this is my baby and no one can make me change it" can be destructive to a songwriter.



Bruce with the Sidewinders

TWW: You also perform music as well as writing it. And you're a wonderful bass player. Will you be performing a lot of your own music in the future, or will you be working primarily on getting it out to other performers?

BH: Yes, I do perform music. Thank you for the compliment. They say 10,000 hours at working at something and you master it. I put in my time on the bass and in songwriting and it does pay off. I am working on songs for performers who play different types of music, not just Western songs. I have written songs that are Swing based, songs that are more in the jazz realm, songs for a group that performs what they call Yoga Rock, and for a classical violinist who put my song on her last album. I write songs for Sidewinder and Johnny High-Hat.

TWW: Bruce, thank you taking the time to talk to us about songwriting. Hopefully, your insights will be an encouragement and help to others who are out there struggling with pen and paper trying to put something down that will be fresh and meaningful in this wonderful world of western music.

BH: I hope that that this interview may be of some help to others. I have enjoyed our little chat and thank you again for spending time with me.

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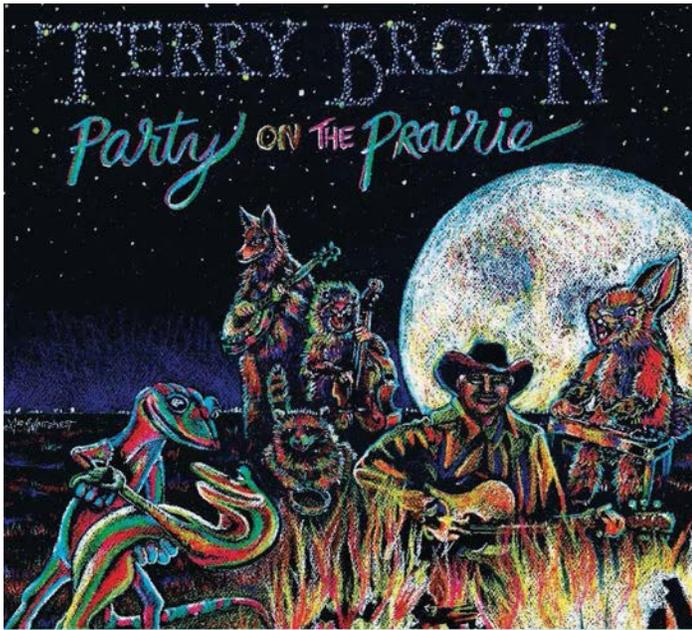
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As we continue to spotlight the history, the present and the future of the WMA in its 25th year, here are some thoughts from Rusty Richards.

THE WMA - PAST TO PRESENT

Early Memories of the WMA Festival

by Rusty Richards



Editor's Note: Rusty Richards played a vital role in the early days of the Western Music Association. He is a cowboy who sings and a gifted writer of cowboy songs. Known for his recordings and appearances as a celebrity and headliner at many Western events, no one in Western music is more loved and appreciated than Rusty Richards. His career has been a long and fascinating one. He is a real cowboy growing up in Modjeska Canyon, California, as well as a reel cowboy. As a young man in Hollywood, Rusty worked as a "riding-shooting" cowboy and stuntman in many Western films and TV shows, e.g. Rawhide, Wagon Train, Gunsmoke, Bonanza, Have Gun-Will Travel, etc. He has won numerous rodeo awards, including buckles and the last Ben Johnson Saddle. In addition, he is widely known for his abilities as a horse trainer. During his long career in Western music, Rusty sang tenor with the Sons of the Pioneers for a span of 20 years, beginning in 1963. Here he shares his thoughts about the early years.

When Theresa O'Dell asked if I would share a few memories and photos of the early days of the WMA Festivals, my mind raced back to when I first received a call from Bill Wiley telling me that it needed to be done and asking me to be a participant. Bill was a wealthy businessman from Colorado Springs who loved the Sons of the Pioneers music. He often followed us to various locations, would rent the whole top floor of the hotel where we were staying and throw a party.

I had left the Pioneers in 1984, but I had been singing with Dick Goodman and Bob Wagoner. They suggested that we put my name on the group, so we called it "Rusty Richards and the American Cowboys." We accepted Bill's invitation and we were proud and honored to headline at the very first WMA Festival in Las Vegas, Nevada. The Festival was great!

There's no way I could remember all who were there, but it was sure a great feeling to be among so many people who shared our love for Western Music. Most of the Artists I already knew: Billy and Bobby Beeman, Rex Allen, Roy Lanham, etc., but some of them I met there for the first time, like a young Joyce Woodson (2014 songwriter of the year. Wow!), Tom Chambers, Liz Masterson and Sean Blackburn. Sadly, Sean is gone, but I will always remember with a smile his huge mustache which he wiggled back and forth while

singing his great song, "You've gotta have a mustache."

Dick and Bob were regular members of the Reinsmen, so they, along with Jerry Compton and Don Richardson, were all over the place performing and backing Rex Allen as well.

It was exciting to see so many young people performing Western Music. The next year the Festival was moved to Tucson, and it just kept getting better and better.

I'm getting in trouble now because I know I will leave out so many people, but some memories

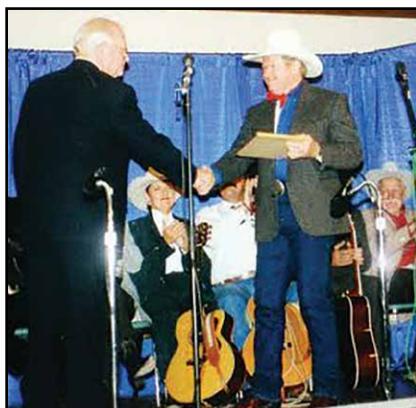
include being knocked over by "The Palmer Family" and another group of kids called "Nickel Creek." Later years, bigger names began performing at the Festival such as Riders in the Sky, Sons of the San Joaquin, Sons of the Pioneers, Red Steagall, Michael Martin Murphey, and others.

I was asked to emcee many of the shows and it was always fun. Once they surprised me with a big cake right during my show, and everyone sang Happy Birthday to me. I know that Amy had something to do with that. My birthday nearly always coincides with the WMA Festival.

One year, I headlined backed by The Desert Sons, and another year with my family we played to a packed house at the Tucson Convention Center. If anyone has any video of that I would love to see it. Our late daughter, Jenny (32),



Rusty, Rex Allen, Rex, Jr and friends 1997

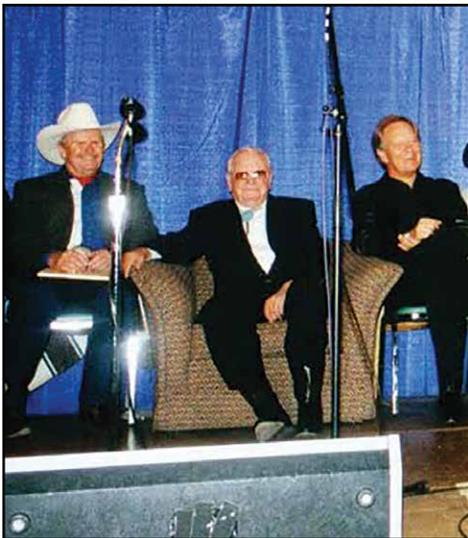


Rusty 1997

and daughter Amy Jo, (now living in Culebra, PR) and son, Jason performed with me. I don't recall who all so graciously gave of their talents in backing us, but they included Dick Goodman, Bob Wagoner, Jerry Compton, and I am in trouble because there were others...

Another year, Dick and Bob and I added Harvey Walker on fiddle and we had him rigged up to look about two and a half feet tall. His arms and hands were actually Dick's standing behind him, behind a curtain. I think we had him sitting on a barrel. He looked really funny. I interviewed Harvey, and Dick's hands were coming at him with a shaving brush and soap or pulling on his ears. It was hilarious. The real clincher came when Harvey began taking off his boots. I had given him some knitted roping gloves. He put (what looked like his feet) down and his knuckles looked like toes, but then his "feet" opened into hands and Bob handed him his fiddle and he brought the house down playing a hoedown with his "feet."

The gatherings in the lobby were perhaps the most memorable times of all. They were way more than jam sessions because many times it would be one person doing a new song that all of us there wished that we had written. Those were magical times that we wished could go on forever.



Rusty, Rex Allen and Rex, Jr. 1997

Later on, down through the years, Amy and I and our whole family was knocked out by Curly Musgrave and Belinda Gail, Jean Prescott, Les Buffham, Dave Stamey, Mary Kaye, Donny Blanz, Jim, Jeanne and Ryan Martin, RW Hampton, Juni Fisher, Jon Messenger, Janet McBride, Ernie Sites and the late Tom Justin. Getting acquainted with OJ Sikes and Hugh and Billie McClenan, was so great! I enjoyed stimulating conversations with Hugh about horses and horse training. I don't recall if Wesley and Marilyn Tuttle were at the first Festival, but they were major players on down through the years. I think I had better just stop with the names and apologize to all of you I didn't mention and tell you I love you all and am grateful that you (many of whom are giants in western music) have done so much to write, record, produce and keep alive this great American art form.

Amy and I always hated to say goodbye and head west for home. We loved the beautiful drive down the southern route toward Yuma because we were loaded-up with new CDs and we listened to great music as we drove through the Saguaros and Flaming Dagger, and



Rusty and friends.

the very landscapes that many of the songs described.

A lot had happened in my life that had kept me from making the long trip to Albuquerque, but because of the generosity of Ed Terry, I was able to attend in 2010 and again a couple of years later I went back and sang with our son, Jason Richards. In 2010, I was given the Curly Musgrave Buckle and at every Concert that Jason and I have done since then I have worn it proudly on my guitar strap!

God bless the WMA and all those who work so hard and give so generously of their time and effort to make it happen. 

Photos courtesy of Rusty Richards

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FROM the TRAIL

By Joey Miskulin, President – the MusicWagon Group

Joey Miskulin, 2014 Inductee into the Western Music Hall of Fame, writes:

“I am so very honored to have been inducted into the WMA Hall Of Fame. It is certainly a highlight of my 53 year career. Thanks to the voting committee, and thanks Ranger Doug, Too Slim, and Woody Paul for making me a member of your select group. As we four continue to ride on, embracing the free spirit of the Silver Screen Cowboy, I bid you all Happy Trails.”



Joey Miskulin Used by permission.



WMA: Educating America!



By Judy James

Have you wanted to increase your programs to schools but had a problem getting in AND getting paid?

At our Western Music Association business meeting in Albuquerque it was announced that we have approximately 850 members. We are growing in numbers, but we have the ability to make those numbers better. Great strides have been made in increasing the interest of our youth, but we have an opportunity to increase our numbers of youth even more by presenting a more professional program that includes the individual state’s standards of education. (The standards for each state can be found on the Internet.) In order for our WMA programs to be truly embraced by educators, the programs need to fit into their very tight curriculum. These programs also need to be examples of TRUE Western Music, and/or Cowboy Poetry, and the Western Way of life.

To help with these programs, a committee of educators has been established who are available to review your school program and give feed back to you and to the WMA board. These educators are looking at your videos to evaluate 1) state standards met, 2) educational merit, 3) organizational skills, 4) educational objective. At this last WMA convention, four programs were videoed and have been shared with the committee.

Our goal is to give more creditability to our programs and to share this information with the education community. If you would like to submit a short 20-minute video portion of your school program, send it to me. I will share it with the education committee who are all WMA members, very familiar with Western Music, Cowboy Poetry, and the Western Way of life. These educators are extremely interested in helping us increase our educational professionalism and our availability to the educational community. We thank them for their work. The names

Judy James is an award-winning educator who retired after 30 years in the classroom. She has been touring her education programs in public schools, home school organizations, and other educational organizations since 1994. She is also a singer/song writer/guitarist/author/radio DJ. Email judy@judyjames.com. Address: PO Box 953, Weatherford, TX 76086

Chapter Update



ARIZONA CHAPTER

President: Yvonne Mayer
steidl-mayer@msn.com

We are pleased to announce we have a new home for our chapter! We now meet on the 3rd Sunday of each month at Old Tucson Studios. The pre-meeting jam session is open to the public. On November 1st, the Bill Ganz Western Band and Janice Deardorff entertained at the historic Empire Ranch near Sonoita and the chapter provided a



Janice Deardorff Performs at Empire Ranch.
Photo Courtesy Dennis Knill.

WMA information table to attendees. On November 16th, Jim and Jeanne Martin (<http://rockinmwranglers.com/>) hosted a fundraiser for Buck Helton to help defray medical costs. Buck is facing surgery and your best wishes and prayers are requested. The Cochise Cowboy Poetry and Music Gathering (www.cowboypoets.com/) will be held in Sierra Vista February 8, 9 and 10, 2015. This chapter will host an information booth. The Arizona Folklore Preserve (www.arizonafolklore.com/) has scheduled a day of entertainment on February 8th as a prelude to The Gathering. The Bill Ganz Western Band will be in performance with the Tucson Symphony Orchestra on February 14th, 2015, in the TCC Music Hall. This performance is their third with the Symphony, conducted by George Hanson. This performance honors Hanson, at the helm for 20 years, in his last year with TSO. There will be eleven orchestrated pieces with the band and symphonic pieces featuring western film scores. Besides Bill

Ganz the band also includes Ralph Gilmore on drums, Rich Brennion on pedal steel guitar, and Bill Ronstadt on bass.

CALIFORNIA CHAPTER

President: Gency Brown
gncbrown2009@live.com

Traditionally, after days of fun at our WMA Convention in Albuquerque, NM, many WMA members like to gather for dinner on the way home on Sunday evening. Black Bart's Steakhouse in Flagstaff, AZ, always provides a warm and friendly atmosphere and delicious food. We hope others travelling along I-40 will join our tradition next year. What a way to wrap up 2014 as Belinda Gail performed on December 18th for the OutWest Concert Series in Newhall, CA! The series moves to a new night in 2015 with new and exciting performers already signing up to perform. First up is Rob Wolfskill and Southwest Junction on January 22nd. www.scvoutwest.com. Instead of the Chapter's traditional Christmas party in the Los Angeles area in 2014, there are gatherings planned in January or February of 2015. We want to kick off the year by meeting with as many WMACC members and friends as possible, so we will hold these events in both Northern and Southern California. More details to follow. We continue The Campfire Series in Oroville, CA, January 22nd with Carolyn and David Martin, then March 5th with Lacy J. Dalton. If you would like to join us or just follow our activities, please check out our Web site at www.westernmusiccalifornia.org or email Gency Brown at gncbrown2009@live.com.

COLORADO CHAPTER

President: Floyd Beard
febeard@yahoo.com

The WMA Colorado Chapter Officers, Floyd Beard (President), Susie Knight (Secretary), and chapter member, Sandy Reay, met at the ProRodeo Hall Of Fame in Colorado Springs in October took a tour of the facility in consideration for our chapter hosting a Cowboy Poetry and Music Gathering during the summer of 2015. This event would include a Cowboy Poetry Competition. Dates are still being discussed. The Board has decided that we will continue having the Showcase/Jam series in 2015, but only at the locations where the public interest was highest. At this time, Florissant and Fruita would be the two locations

where we plan to return in spring or early autumn. Nominations and elections for new officers beginning in January 2015 resulted in Floyd Beard, re-elected as President, James Michael, Vice-President; Susie Knight, Secretary; and, Sandy Reay, Treasurer. Our Chapter had a great turnout of members at the WMA Convention in Albuquerque. Colorado Chapter members won trophy buckles at the first ever Cowboy Poetry Jackpot - Novice Division was won by Dennis Nazelrod and Professional Division was won by Doc Mehl. Please LIKE our Facebook page for more up to date happenings: Western Music Association-Colorado Chapter. For any WMA members who live in Colorado but haven't joined our chapter yet, please consider joining us! We want to give you all the opportunities possible for networking and promotion. The Colorado Chapter welcomes suggestions for ideas on growing the WMA memberships within our state and our Chapter. Send your ideas to President, Floyd Beard at febeard@yahoo.com.

COLUMBIA CHAPTER

President: Lauralee Northcott
lauraleenorthcott@gmail.com

Columbia Chapter WMA members were plentiful at this year's WMA Convention in Albuquerque. The Hanson Family won the "Crescendo Award" and it was truly well deserved. They sounded amazing. Horse Crazy Cowgirl Band came away with Marilyn Tuttle's "Best of the Best" Harmony group of the year. That wasn't all. Tommy "toe tappin Tucker", Jinny Cash and Kathey Camden were full of fun, representing the Idaho area of WMA. Tom Swearingen and Lynn Kopelke competed in the Poetry Jack Pot and though neither won, their performances were stellar. Ketter Stuart led a great workshop about his uncle Stan Jones' contributions to Western Music. Suze Spencer Marshall was on hand with many of the Spencer family as Glenn Spencer was inducted into the Western Music Hall of Fame. Larry Wilder from Portland, OR area shared the Convention fun and entertained, as did the lovely Almeda Bradshaw. Please check our website www.columbiawma.org if you are traveling our way. Our goal is to host regional get-togethers and all members are welcome to share the stage.

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Chapter Update

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EAST COAST CHAPTER

President: Aspen Black
aspen@cowgirlstothecross.com

The WMAECC held its annual meeting on Thursday, Nov. 13 in Albuquerque. We discussed the previous year's concert tour, and decided to continue to focus chapter's work on creating performance opportunities for western music artists in the east. Several possible venues were cited, and work will be done to follow up on these potential leads. Considering the distance, we had good chapter representation in Albuquerque, with six members invited to perform on various stages at the WMA Convention. Any WMA member living east of the Mississippi is welcome to join us and find a regional home in the WMA East Coast Chapter.

KANSAS CHAPTER

President: Jeff Davidson
jeff@jeffdavidsonmusic.com

Several Kansas Chapter members winding down the year with many Christmas programs and New Year events. Fall is a busy time in Kansas with many small communities having some variation of harvest festivals. These events usually



Roger Ringer Receives Lifetime Achievement Award from Chapter President, Jeff Davidson. Photo courtesy Sharon Chesmore.

feature entertainment and members of WMA are good candidates. WMA chapter members were busy during this quarter providing entertainment for a myriad of community events. At the Chapter's quarterly meeting in October was special as the Chapter honored Vice President Roger Ringer with a lifetime membership to WMA, complete with a certificate of appreciation. The award recognizes the many times Roger has provided good ideas for activities involving the chapter as well as his devotion

to western music. He is considered our "idea guy" to increase the awareness of the chapter and the fun of being a part of it. The October meeting was held at the lodge of the Flying W ranch in the heart of the Flint Hills. For "Lunch and Learn," we sat on the front porch for an hour as renowned Kansas folklorist, Jim Hoy, told stories of the cattle trails and the special draw of the Flint Hills. Orin Friesen represents the Chapter on a Kansas Tourism committee that is just beginning to explore ways to celebrate the 150th year in 2017 of the movement of cattle up the Chisholm Trail. He will keep us informed of the activities of this group. Chapter members who attended the WMA convention in Albuquerque include Sharon and Chester Chesmore, Ron Wilson who competed in the poetry contest, 3 Trails West, Barry Ward and Judy Coder. Other activities this quarter included Barry Ward being inducted into the Kansas Cowboy Hall of Fame, which is administered by Boot Hill Museum Inc. of Dodge City.

MONTANA-DAKOTAS CHAPTER

President: Linda Hausler
openrange@wispwest.net

NEW MEXICO CHAPTER

President: Joe Brown
jbrown2452@yahoo.com
The last half of 2014 was full of excitement and activities that put western music in New Mexico in front of thousands of people through outdoor events, concert halls and even the use of television. We used television as much as we could to promote what we are doing here, and it really paid off during the summer months and even into the fall for the convention. We had Kristyn Harris and Olivia Hobbs



James Michael, Ray Rutherford, Jim Jones Used by permission.

join James Michael appearing on the Fox affiliate 2 KASA Fox in two separate shows promoting the Youth Western Day in Old Town Albuquerque which happened July 5th. James authored an article about

the event which was in the last issue. On July 24th, Jim Jones, Rick Ianucci and Joe Brown were on the same show promoting our Horses for Heroes/Day of the Cowboy weekend. The weekend included benefit concerts in Cimarron, NM and Placitas, NM to raise funds for Rick and his organization working with veterans coming back from the war zone using ranching and working as cowboys as a healing process. The concerts were well attended and raised a substantial sum of money for them. The biggest event that wasn't a concert in August was the wedding of two of our most dedicated members (and great dancers)



Carolyn Martin in Concert. Used by permission.

Scott Wilson and Anne Carpenter, which in many ways was a WMA event because most everyone attended and it had an absolute cowboy theme. The wedding was officiated by the chapter president, Joe Brown, who was obviously busting with pride. All were dressed in period clothing and the reception that followed included entertainment provided by Syd Masters and the Swing Riders. September and October offered several opportunities to spread the word about the WMA. The chapter got great exposure with a booth at the State Fair on "New Mexico True" (tourism) day, a booth at Michael Hearne's Big Barn Dance held in Taos Ski Valley, NM, and another festival called Globalquerque, an annual event held in Albuquerque celebrating music from all around the world. "The Cowboy Way" (Jim Jones, Doug Figgs, and Mariam Funke) put on a marvelous show at this event! October included the Lincoln County Cowboy Symposium in Ruidoso we manned a booth. During this period our concert series included the following entertainers: Kristyn Harris, the Sawyer family, the Lyman family of poets, Olivia Hobbs, the Anslovers, James Michael, R.W. Hampton, Jim Jones, Doug Figgs, Mariam Funke, Mike Moutoux, Belinda Gail, Carolyn Martin, Ian Tyson, Holy Water and Whiskey and the Red Hot Rhythm Rustlers. The Chapter was also given two television spots with 2 KASA Fox leading up to the November Convention which included interviews with Rick Huff and Joe

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Chapter Update

Continued from page 32

Brown and music by R.W. Hampton and the Red Hot Rhythm Rustlers. During the convention, Mary Kaye, Jim Jones, and Doug Figgs performed live from the Marriott Hotel on one of the local 2 KASA Fox morning shows. The year wrapped up on December 6th with the Flying J Wranglers from Ruidoso in their White Mountain Christmas Concert at the South Broadway Cultural Center in Albuquerque. Come join us in the "Land of Enchantment" for an even better 2015.

OKLAHOMA CHAPTER

President: Susie Case

susieb.case@gmail.com

Howdy y'all! I'm Susie Case and, like many of you, I recently returned from the WMA's 2014 Annual Convention in Albuquerque. What a great time we had ... the seminars were superb and shopping at the Mercantile was awesome! While there, I was honored to be made the new President of the Oklahoma Chapter. Let me introduce myself: My husband Robert and I perform as the duo "A Little Farther West." We live just east of Bristow, OK near the town of Slick. We love the western life and the "Cowboy Way." Robert has made a living at music his entire life. We met and married 20 years ago in Branson, MO where he worked "the strip" for 10 years. I didn't officially join the band until this year when I "retired" from being a town clerk/court clerk for a small town just west of us. My hopes and aspirations for the



Michael Martin Murphey, Susie and Robert Case - Photo Courtesy Susie Case.

upcoming year for the Oklahoma Chapter are pretty basic to start out. I want to gather a state board to help us promote western music at its finest here in Oklahoma. And we do have plenty of great musicians along with some wonderful writers and poets. I will actively be recruiting new members and fans. We have an extremely nice venue for music in our hometown called The Freeland Center for the Performing Arts. It's a beautiful

800-seat theater attached to Bristow High School. Some great western acts have appeared there over the last few years: Riders in the Sky, Michael Martin Murphey, and Asleep at the Wheel performing their Christmas show this past December 20. Robert opened for the Riders in the Sky (for the fifth time) and then our duo "A Little Farther West" opened for Michael Martin Murphy ... what a treat, such a great band. Michael and the band also played their "20th Anniversary Cowboy Christmas" show at the National Cowboy & Western Heritage Museum in Oklahoma City on December 19 and we were there with bells on! If you have upcoming events for Oklahoma, please let me know so we can get the word out. You may get in touch with me via my email address above. Until next time, Happy Trails and may God bless!

TEXAS CHAPTER

Acting President: Hayden Whittington

hayden.whit@yahoo.com

The ashes are beginning to stir in Texas as 2015 is the beginning of the resurrection of the Texas Chapter of the WMA! I was fortunate to be able to sit in during the chapter officers breakfast and have been designated as the "acting President". All you folks in Texas feel free to contact me with your information and any ideas or suggestions you have for our future. I believe I have a current roster of Texas members and will be putting together an e-mail listing and will be sending out a request to judge the interest level for the new group. I truly feel like this is the time to get going again to promote the Western music, poetry and lifestyle that brought us into the WMA to begin with.

UTAH CHAPTER

President: Chris Mortensen

cwmort61@gmail.com

Members of the Utah Chapter have been very busy. Many performed at the Utah State Fair during WMA Day. We were also well represented at the Heber Valley Cowboy Gathering in Heber City, Utah; and at the Diamondfield Jack Gathering in Rupert, Idaho. Lu Middleton hosted a concert in December featuring STAMPEDE! and Blue Sage. Besides paid gigs, chapter members have donated hundreds of hours to promote western music and cowboy poetry. Upcoming events include the Western Songwriters Series in January,

hosted by Tyler Guy, featuring Daron Little, Jared Rogerson, Many Strings, and Thatch Elmer. The Cache Valley Cowboy Rendezvous will be held the first weekend of March, in Hyrum, Utah. WMA members from several states will highlight that show. Saddle Strings and Saddle Serenade have new CDs out. Lots of great music and cowboy poetry coming from the Utah Chapter! I'm proud to rub shoulders with all of these good people!

WESTERN WORDSMITHS CHAPTER

President: Dale Page

okiecowboypoet@gmail.com

The Western Wordsmith Chapter had a significant presence at the recent WMA Convention in Albuquerque. President, Dale Page, once again gave an exceptional workshop on writing cowboy poetry focusing on the importance of rhyme and meter. Several new members joined the WMA and our Chapter so they could compete in the first ever Cowboy Poetry Jackpot. Eleven members competed in the Novice Division and nine competed in Professional Division. Custom-made trophy buckle winners were Dennis Nazelrod (Novice Division) and Doc Mehl (Professional Division). WMA-WW member, Deanna Dickinson McCall, was awarded the first ever Georgie Sicking Award for her poem that best depicted the ranching lifestyle that Georgie herself would represent. Other Western Wordsmiths chapter members we also award recipients at this year's Convention.

WYOMING CHAPTER

President: Jerry Bell

cowboypoetbell@wyoming.com

YOUTH CHAPTER

Program Coordinator: Jane Leche

rangerjane@rocketmail.com

The Youth Chapter had a grand showing at the WMA convention this year. Seventeen young performers traveled from OR, WY, UT, CO, TX, AZ and VA to learn, perform, jam and get to know each other better. Many thanks to Devon Dawson and her sidekick Jesse the Outlaw for conducting an outstanding "Performance 101" workshop. Participants were asked to write down an element of performing where they need help; then, the instructors took them through an entertaining and instructional workshop to help them gain confidence. Another workshop was led by the Youth Chapter's own Kristyn Harris and Mikki Daniel along with the newly titled "Godmother of the Youth Chapter," Janet McBride, on "How To

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Continued on page 34

Some Tonk History

Continued from page 16

drinking. If a fight breaks out, keep playing.

Even now the names of those gin mills and beer joints conjure up vivid images of cowboys and oilfield workers gyrating around the dance floor with big-haired girls in tight jeans and shiny belt buckles and bare midriffs as we played "Proud Mary" for the nine thousandth time, or the way they grappled and wrestled with each other, doing a sort of grinding, death-throe of a slow dance while I did my best to scream out "House of the Rising Sun" or "Please Release Me."

Four sets a night, nine PM until one-thirty in the morning. One fifteen was "Last call for alcohol!"

When we started, a picker could make \$37.50 for a night's work. By the time it was over I think we commanded the staggering figure of fifty bucks each. Sometimes, if a guy ran a tab, he could wind up owing the bar money at the end of the night. I saw it happen. A lot. Then it was time to tear down the stuff and pack it into the truck and drive the hour and a half to two hours back home.

This was the blue collar end of the music business, the lower end, where all the men had scuffed boots and dirty fingernails, and all the women's fashion came right off the rack at K-Mart. No agents or managers ever came in to listen to our stuff. No record company executives dropped by to see what we were doing. Nobody came. Nobody listened.

I still remember the night it all ended for me. A Friday night dance at an Elks Lodge. We were on a break between sets. In the men's room, a drunk, balding man in a flowered shirt and baggy slacks pinned me next to the urinal and proceeded to tell me just what was wrong with my song choice and my style of delivery. He wasn't any different than the ten or twelve other guys who had offered me constructive criticism in the last year, but apparently the effect was cumulative. That was it. I finished out the gig, turned around, and walked away.

I wandered off to write novels. It was almost a decade before I picked up a guitar seriously again.

I don't regret those honky tonk years, and I don't think they were a waste. It's because of those experiences that my skin is as thick as it is. They've given me a perspective on everything that's happened since.

Recently, a cattlemen's association hired me to play a fundraiser at a prominent California nightclub. It was a nice stage, a state of the art sound system, I received a very enthusiastic introduction--and thirty seconds into the first song I could tell what the evening held in store. People were talking, laughing, visiting. Drinking. Paying attention to everything but the music. They all sat around little cocktail tables. The ashtrays were gone, but there, in the center of each table, was a red glass candle holder covered in black plastic mesh.

I smiled. I felt like phoning home and shouting to the folks, "Guess what? I'm right back where I started from!"



Did you know cowboy singing star Eddie Dean ... started out to be a country and western singer?



Chapter Update

Continued from page 33

Prepare for the Harmony and Yodeling Contests." All instructors are themselves award winners in those categories. Kudos also to Rick Huff, Belinda Gail, Sonya Howeth, Diana Raven and Jim Jones for providing a wealth of information and expertise at the Parents Roundtable discussion – something new this year to help parents navigate their children through the business of performing, getting into festivals, and producing a killer CD. Parents and engaged grandparents deserve huge recognition for their commitment in getting their young people involved in performing western music and poetry, attending the WMA convention, and Youth Chapter participation in general. Without their dedication, there would be little success for this chapter. The Youth Showcase at the WMA convention was well attended and all our young performers did not disappoint. In fact, for the first time since this Youth Chapter was created in 2010, organizers of the Showcase had to scramble to figure out how to fit seventeen performances into a 50-minute time slot. Having more youth performers than time



Youth Showcase Performers

allowed seemed like a good problem to have but it wasn't an easy one. A new format for movement from one act to another worked out well and allowed for a smooth running show. (NOTE: A big shout-out to Syd Masters who had the overwhelming job of sound engineering this showcase. His efforts to accommodate every curve ball thrown at him were greatly appreciated!) On a more nostalgic note, the Youth Chapter will say Happy Trails to Kristyn Harris, who is an original member of this particular chapter (although we know she won't go far) and Daniel Hanson of The Hanson Family. Both will be turning 21 soon and become ineligible to remain in the Youth Chapter. It has been a privilege to watch Kristyn as she has grown into an award-winning western music performer. Daniel Hanson will most likely continue to captivate audiences with his two sisters, Theresa and Lisa, as often as he can. For more information on the Youth Chapter go to the Western Music Association Web site at www.westernmusic.org and click on the Youth tab.



WRAPPIN' IT UP

THE CIMARRON COWBOY MUSIC AND POETRY GATHERING: HOW TO PUT ON A COWBOY GATHERING

By Sandy Reay

Editor's note: This year, the first gathering was held in Cimarron, NM. It was the brainchild of one of our WMA poets, Dennis Nazelrod. In a short time, they pulled together a wonderful, successful event. Here is how it was done in the words of one of the volunteers and workers, Sandy Reay. Read and learn...we need more quality western festivals and gatherings. How about one in your area?

"I'm putting on a cowboy music and poetry gathering in two months, and Dale Page said you might be able to help me." I didn't know Dennis Russell Nazelrod. He was a photo on the page of the Western Wordsmiths Web site. But I knew, absolutely knew, that there was no way he could put on a Cowboy Music and Poetry Gathering in Cimarron, NM. in two months by himself. I didn't know he was also working a full-time job, which requires traveling, while he and his wife Jana keep their ranch operating.

So, I said, "What can I do to help?"

Two months later, I was sitting in the courtyard of the historic St. James Hotel listening to some of the best cowboy musicians, songwriters and poets that I know. And the gathering was a success. The next one will be Friday - Saturday, August 21-22, 2015. It has expanded to a 2-day event. The Cimarron Cowboy Music and Poetry Gathering has become the role model for future gatherings.

Since the purpose of WMA is to promote cowboy music, poetry and culture, I thought it might be interesting to find out how Dennis accomplished his miracle. It just might give other people the idea that they can do it too. On Sunday afternoon in the lobby of the Marriott waiting for roads to clear, I asked him how he managed to produce a successful gathering in such a short time. He said it wasn't his success, "it was all of our success." He added, "Keeping your word. That is the core of success."

Sponsorship is the most important aspect of the festival. Dennis went to local businesses. Some he knew, some he didn't. He didn't restrict himself to Cimarron. He went to the other towns in the area as well. He said the businesses were all eager to contribute. He asked for specific help: sponsor a performer, sponsor the event. He got a sponsor for each performer. Some sponsorships were trades: advertising in exchange for needed services such as printing flyers and the programs.

He was also prepared to cover any shortfall, in case there weren't enough sponsorships. In this case, the shortfall was only \$250. I've been involved with many groups putting on festivals over the last 30+ years, so believe me when I tell you, that is amazing for a first-time festival.

First, Dennis picked a date that didn't conflict with other events and gave him enough time to do all the work that needed to be done, from choosing a venue to building the stage.

Next, he found a great location, the historic St. James Hotel

on the Santa Fe Trail. They already had cowboy performers in the courtyard, so it wasn't a new idea for them. They just expanded the scope of their event from an evening to a day. The atmosphere of the hotel added to the charm of the event. Spending the night there is almost like spending the night in a museum except the beds are more comfortable and the restaurant is great. One important detail, make sure "food is available on location without leaving the stage area."

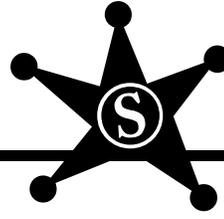
He used local attractions, like the Santa Fe Trail, to help draw attention and interest in the Gathering. He realized that his performers would have to appeal to "an audience that grew up in the west as well as those who would witness cowboy music and poetry for the first time."

He went to his friends for entertainment. Friends of his friends came to him. The list grew. There was no headline act. Every performer got the same amount of stage time and the same amount of money. Sets were 15-20 minutes. When Dennis drew up the schedule, he alternated poets and musicians as well as humor and serious material to add to the variety. He chose to include performers who "live and work in the West." Dennis recommends, "Get references from five different performers for performers looking for new gatherings. Ask some who had been there, 'Did they keep their word, stage time, rooms, food, pay?' " Many of his performers are local, which includes a lot more miles of travel than you might think, if you live near a large metropolitan area. That required housing the performers for the night before and the night after. There were accommodations for campers, and rooms for non-campers. In exchange, many of the performers brought their families and friends to the festival.

Dennis asked for outside advice and took it, and he recruited volunteers. The night before the event, he hosted a BBQ dinner at his place for all the performers and volunteers, and he handed out hand-made gift bags, some with gag gifts, and each with Shirley Dale's Medicine Bag that contained a stone from Taos. "I have seen several performers with it hanging it from their instrument at gatherings since. It was a great way to say, "Thank you."

Remember to advertise. Dennis made up posters and distributed them to sponsors, local businesses, and posted them online. The posters for next year have been available at various Cowboy Gatherings. He made use of online social media sites, like Facebook. Dennis says "The radio was almost as important as our Web site. We did four live broadcasts from their studio in two months. I have already talked to them about broadcasting the night shows live next year with no interruptions. In return, they are already talking on the radio about next year's gathering."

Dennis' last words of advice: "... the Web site is essential." Please check it out at www.CimarronCowboyGathering.com.. All the photos were taken by volunteers. It might give you ideas for your new Cowboy Gathering. 



Western Air

by Rick Huff

Tips? Comments? Ideas for the column, send to: Frontiersmen2, P.O. Box 8442, Albuquerque, NM 87198-8442

WARNING! This is a sum-up with some recommendations. I hope we can start a WMA-wide discussion on it now, because what it means is the life or death of Western Music. That is because...following the beginnings of Western as Cowboy storytelling that became poetry and poetry that spawned the creation of the music...following the rise of public awareness due to Jack Thorp's and John Lomax's efforts...following the popularity fostered by Republic's Herbert Yates and the Poverty Row moviemakers who splashed the singing cowboy across the silver screens of the world...following the decline of media attention to a music genre which, despite the odds, has continued on and grown... following that mighty legacy, it has funneled down to what we do now. WE!!! Tag! We're it!!! The Western Music Association people control the fate and fortunes of an entire genre of American music. We'd better know precisely what we are doing with it...and "to" it.

For many of us, a major point of irritation that causes no pearl to form is the fact that so many seem to have such trouble defining precisely what Western Music is. This problem persists even as many of those same people call for us to unite with the Americana Music Association or embrace our musical cousins onto our WMA stages. How do we prevent the diluting of the music we are tasked with protecting and promoting when it is being blended, without a clear definition, in the ears of audiences?

Corporate consultants recommend that complex plans or explanations be put into what are called "elevator speeches." Under the guidance of a team leader, the sitting WMA board spent time some years ago in a Tucson retreat to come up with an effective elevator speech to easily express the WMA's lengthy Mission Statement. And we concocted a pretty decent one. But when confronted by the question "what's the difference between Country and Western" a precise definition of our music still bounces around too many mouths surrounded by "umms" and "ahhs." Sorry, ummers. We can't afford that any more. Not with the work we must do.

I am more than willing to look at anyone's ideas on it, but may I pose an elevator speech for us to use? I have found memorizing it has let me immediately get the idea across to all inquirers:

*"Musically Western is most often acoustic at its core.
Western's lyrics deal with the lives, loves, lore, locale
and legacy of Cowboying."*

Read it slowly, and then break it down. I think you'll see how much it covers. First, it instantly distances us from Country. "Most often acoustic at its core" states a familiar style, yet it allows for other musical influences to be added as an artist may wish. Using

"most often" doesn't lock things down. "Lives" can mean lifestyle or specific people. "Loves" can mean human, equine, activities... it's open. "Lore" takes in the history, sagas, myth, tall tales, the storytelling and poetic origins and more. "Locale" is wherever the work is done or the wherever the land focus is. Beyond just "cowboys" and "ranches" it can allow for the "stockmen" and "stations" of Australia or the riders and herders of Tuva!! "Legacy" covers the relevance we keep proclaiming for our culture today. Why are the classic cowboy values important for the human animal to honor or adopt into contemporary society? And the biggie is the use of "Cowboying" (the profession) rather than "Cowboy" (the implied male human). Cowboying is a universal activity. Maasai warriors in Africa engage in "Cowboying." Some of you will even remember the Chuck Connors TV series "Cowboy In Africa" that dealt with that. And while we're thinking broadly, that brings up a related matter.

Reaching out and taking on a more worldly view is eventually going to prove critical for us. American media...even American social media...have not proven to be our allies. Overseas they "get" it. No need for serious explanation! Rex Allen, Jr. is among the advisors to the Western Music Association who believe that our strongest avenue for Western Music awareness development lies in strengthening our involvement with and embracing our Western-loving friends overseas. He's absolutely right. Why beat a dead (or at least painfully obstinate) horse in the US?? We've often been told that the rest of the world venerates and embraces The Cowboy as a positive ambassador. I believe if general awareness of Western Music ever returns to the US, it may well come from abroad. Remember the English Invasion of the 1960s? They took the American creations of Chuck Berry, the Everly Brothers, Elvis and early black rockers and sent it right back to us. With the proper encouragement don't ever think Western can't have some manner of grand arrival on our shores at a future date! Remember we humans have that weird need to believe the experts always live elsewhere.

So, we need to define "Western" once and for all. Why not begin by trying out my elevator speech? Or by all means better it!! Before we go courting other musical styles and organizations with which to affiliate, and before we hunt in earnest for national industry recognitions like the GRAMMY® or others, for heaven's sake let's get our house in order and our music defined, summed up and nailed down for all to understand! It had better get done before we go spreading it onto the winds of Americana...or Indie Country...or Roots Acoustic....now what was "Western" again....?!! 



Penned by Lantern Light

This column will spotlight members of the Western Wordsmiths Chapter of the Western Music Association. It will highlight an invited poet guest with possible short biographical information of his/her works. If a member of the Western Wordsmiths Chapter and if interested in submitting one piece of original work for publication, please contact the Western Wordsmiths chapter president.

A Cowman's Lot

Two on the ground at the end of the day
And a heifer waitin' for night.
Front's movin' in with the clouds thick and gray;
Her bag's gettin' swollen and tight.

Still in the saddle where he'd been all day,
Knowin' sure tonight things would freeze,
Looked at the clouds like folks do when they pray;
"Lord, what makes 'em pick nights like these?"

He hazed her out from the rest of the cows
And into a dry calvin' pen.
Scattered straw he'd saved for times such as now
In a shelter, out of the wind.

Unsettled and restless, the young cow paced.
He'd seen this in calvin' before.
She'd delay if he remained in her space;
He backed off and gave her some more.

The first flakes to fall were wet and wide-spaced;
A warning - soon they fell quicker.
Wind and Dark were neck and neck as they raced,
The cowboy pulled on his slicker.

He thought of supper; a wife who'd worry,
She'd watch for his truck at the gate.
He with a heifer no man could hurry
And decided supper could wait.

But most cowmen, at the end of the day
Would likely reflect on this spot -
He asked for this job and it weren't for pay,
It's the love of a cowman's lot.

Written by
Terry Nash &
Mike Moutoux
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The temperature dropped, snow turned now to ice;
Stung his face like splinters of glass.
Through squinted eyes he watched her circle twice,
And then take a place in the grass.

She laid down and pushed, then stood up and
strained,
Two circles, then back in the grass.
One foot was glimpsed but she stood up again,
looked his way - and the moment passed.

He turned to his chores to get out of sight,
Reminded she needed her space.
This labor could last plum into the night
And nothing would quicken the pace.

He fed all the horses, rode 'mongst the cows,
Usin' time he knew she required.
He rode back when done to check on her now,
And hopin' she wasn't too tired.

Two feet now emerged where just one had shown;
She labored, her calf to expel.
The cow then uttered a low quiet moan
And stretched out to rest for a spell.

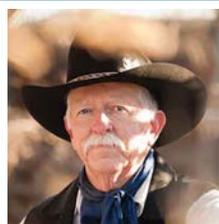
In five more minutes a small head appeared,
Meantime the merc'ry was fallin'
The calf was soon out but the rancher feared
It'd need help or death would be callin'.

But the heifer's up, inspectin' her work.
Soft lowin', she battled the cold.
Nuzzled and licked, the calf shivered and jerked.
The man marveled as instincts took hold.

She licked the calf clean, he tried out new feet,
Nose divin' plum into the ground.
He then got a taste of mother's milk sweet
And latched on to the spiggot he'd found.

The man grinned, to hear the smack of wet lips;
Knew the calf was gettin' his meal.
Inner warmth would soon spread from nose
to hips
and Mom's rough tongue would seal the deal.

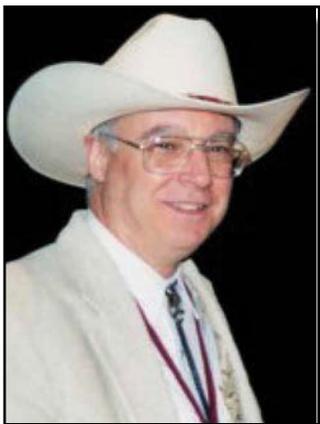
Steward of cattle, of birthright and land,
He'd not think of quittin' this spot.
He's there, if needed, to lend her a hand;
The best friend this young cow has got.



Terry Nash lives on a small ranch in Loma, Colorado, where horses, cattle and hay are the mainstays of his and his wife Kathy's semi-retired life.

When not working to support his cow habit or riding on the mountain checking cattle, Nash can be found at various gatherings all over the West reciting his original cowboy poetry and many classics.

He was honored in 2013 and again in 2014 to be a finalist for the Western Music Association "Male Poet of the Year."



O.J. Sikes

Reviews



A Musical Note From OJ...

O.J. Sikes

Not long ago, a friend and I were talking about how unreliable film appearances could be when attempting to identify members of singing groups. The reason is the phenomenon of “lip-syncing,” and I thought it might make an interesting article, especially for **Sons of the Pioneers** fans. It was not always obvious to those of us who were kids in the audience, but it was common practice for studios to arrange for music used in movies to be recorded before the film was shot, and the actors/singers would listen to those recordings being played off-camera, and lip-sync while they were being filmed.

There were some important exceptions to this rule. For example, **Jon Guyot Smith** once told me that the **Jimmy Wakely Trio’s** songs in the 1941 **Hopalong Cassidy** film, *Twilight on the Trail*, were filmed “live” rather than being recorded before-hand. This allowed us to confirm that Wakely was the lead guitarist with the Trio, while for decades **Johnny Bond** had been mistakenly assumed to have played the lead. We could actually see Jimmy playing the notes, but the observation was only valid because we knew that the piece was not pre-recorded.

That was a rare occurrence, and lip-syncing played an especially interesting role in the **Charles Starrett** films in which the Sons of the Pioneers appeared in the 1930’s. As we will see, lip-syncing was used in two ways. The first, when actors lip-synced to the sound of their own voices, was typical. It became more interesting (and sometimes upsetting or, at least confusing) when the actors lip-synced to someone else’s voice.

The Pioneers’ first film with Starrett was his first Western, *The Gallant Defender*, late in 1935. *The Mysterious Avenger* followed early in ’36, but The Pioneers did not appear with Starrett again until late ’37, in *Old Wyoming Trail*. They were invited back to support a singer (and cowboy wannabe), **Donald Grayson**. Grayson was to be Starrett’s singing pard and was probably being groomed to be a future singing cowboy star. He made five films with Starrett, four of which included the Pioneers, and on-screen, he sang most of the solos that **Bob Nolan** or

Lloyd Perryman had been singing with the Pioneers on records, transcriptions and in personal appearances. Apparently, this was not obvious to most movie-goers at the time, but in hindsight, it sticks out like a sore thumb. But in the context of lip-syncing, it pales in comparison to what happened next.

As the story goes, **Harry Cohn**, head of Columbia Pictures, didn’t like Nolan’s voice, so he managed to avoid having Nolan sing solos in his early pictures. However, he loved Nolan’s appearance on-screen, so much so that he offered Nolan the lead in a new film, *Golden Boy*. But Bob had absolutely no interest in becoming a leading man. He was naturally reserved and he had already seen what living in a goldfish bowl was becoming for **Roy Rogers**, as a new star. He wanted no part of it and literally hid-out until the initial storm blew over. But the proverbial weather didn’t change much for a long time.

Bob Nolan’s biographer, **Larry Hopper** (*Bob Nolan: A Biographical Guideline*), offered valuable information in the preparation of this article. Hopper points out that the issue went beyond the fact that Cohn didn’t like Nolan’s voice. Cohn was so upset with Nolan’s refusal of the part that he continued to refuse to let his singing voice be heard, although Nolan was frequently seen “singing” on-screen, lip-syncing *to someone else’s voice*, long after Grayson left (and eventually joined the **Spike Jones & His City Slickers** band). Nolan and Starrett got along well, and Nolan played an even more prominent role in Starrett’s films, as soon as Grayson left.

In spite of this, in the ensuing months, there was a long period when Nolan was not allowed to solo

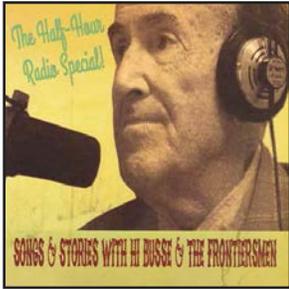
Continued on page 45

To submit your CD for review, send to:
O.J. Sikes, 327 Westview Avenue,
Leonia, NJ 07605-1811
Required: Album cost, S&H cost, Address, Phone
Number
Questions? You can email O.J. at osikes@nj.rr.com

★ ★ ★

HI BUSSE & THE FRONTIERSMEN

*Songs & Stories With Hi Busse
& The Frontiersmen*



For a number of years in the 1980's and '90's, Rick Huff and Western Music Hall of Fame member Hi Busse produced a syndicated radio featurette called "Song & Story with Hi Busse." The shows featured a song, recorded by Hi Busse & the Frontiersmen, preceded by a story about the song told by Hi, who usually had

"been there when it happened" or had learned the story from the individuals directly involved. He was a great story-teller! This album contains eight such songs & stories, which were merged into a half-hour radio "special."

The Frontiersmen & Joanie (Hi, Joanie Hall, Hal Southern & Wayne West) can be heard here on "Teardrops in My Heart," "Cowboy Heaven" & "Trail Winds" (Hi's own composition, and an excellent one it is) and they back Don Macintosh on a superb version of "Wayward Wind." The Frontiersmen's rendition of "Ghost Riders in the Sky" dates from 1965 and in introducing "Cool Water," Hi corrects a popular misconception about the lyrics to that Western classic.

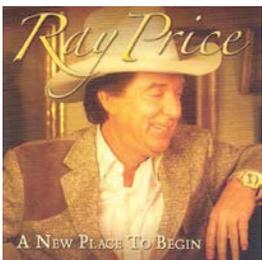
Hi Busse & the Frontiersmen worked extensively with Roy Rogers & Dale Evans and Eddie Dean (& Frontiersmen member Hal Southern co-wrote one of Dean's biggest hits), toured with the cast of *Gunsmoke* and appeared in films with Buck Jones, Smith Ballew, Monte Hale & Charles Starrett. In the fascinating liner notes, Rick Huff corrects some misinformation and tells stories that bring important insight into Hi Busse the man as well as Hi Busse the performer. A valuable addition to any Western music collection. \$10 plus \$2 s/h from Frontiersmen Productions, PO Box 8442, Albuquerque, NM 87198-8442.

★ ★ ★

RAY PRICE

A New Place To Begin

Varese Vintage 302 067 277 8



In 1983, Ray Price signed with Snuff Garrett's Viva Records label. A number of their songs charted, but due to an illness that took Garrett out of the picture for a while, many of the records Price made with Snuff were never released. This new 16-song CD contains seven chart "singles" from that period, including

"San Antonio Rose" and "One Fiddle, Two Fiddle" which were recorded for the film, *Honkytonk Man*, and eight previously unreleased tracks.

Garrett had a rich background of experience with different kinds of music. He produced stars like Roy Rogers, Cher, The Ray Conniff Singers and Nancy Sinatra as well as his own

series of *50 Guitars of Tommy Garrett* LPs, and Ray was a master of "cross-over." So it's not surprising to find ballads like "Scotch & Soda," "Stormy Weather" and "Willie, Write Me a Song," along with great Western swing tunes like the previously unissued "I'll Sail My Ship Alone" and "I'm the Last One You Remember (and the First One You Forget)."

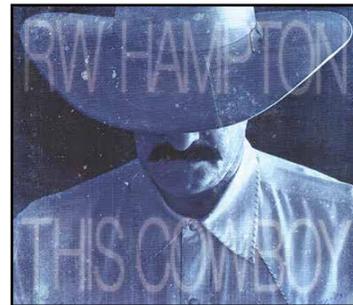
There's a little something for everyone in this new release of Ray Price's music, no matter which of his styles you prefer. Excellent liner notes by music historian Lawrence Zwisohn. Available from Amazon.com.

★ ★ ★

RW HAMPTON

This Cowboy

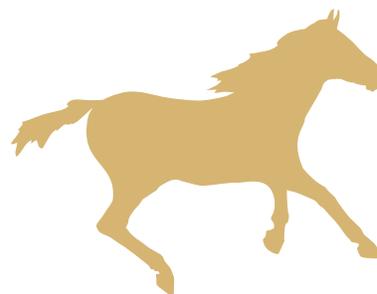
Cimarron Sounds CS1409-2



In the brief liner notes to this 2014 release, R.W. Hampton explains that this new CD of 12 selections is the product of where he finds himself today. A second installment will be coming later in 2015, but there's no need to wait; there's plenty to enjoy on this one!

Recently, R.W. departed from his well-established repertoire of Western music to record some powerful patriotic and inspirational songs, in some instances released as "singles," and for those who missed them or who aren't into downloads, they are included in this CD. But there's much more here, a mix of R.W.'s own compositions and those of others. One of my favorites in this collection is a song he co-wrote with Hal Spencer, a Western inspirational song titled "Letting Go."

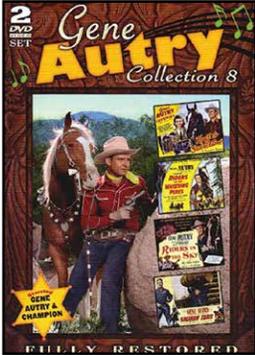
Other new Hampton compositions include "Driftin' Cowboy," "Angel in Levis" & "Bass Reeves," and I started programing them on my show even before I began to work on this review! But the CD also includes R.W.'s fine renditions of Mike Beck's "Don't Tell Me," Marty's "El Paso," the rarely heard "Comanche" and his own arrangement of the wonderful Western standard, "I'd Like to be in Texas (for the Roundup in the Spring)," among others This album is a "must have" for all R.W. Hampton fans, and if you're not familiar with his music, this one's a great introduction. \$20 from RwHampton.com.



Continued on page 40

GENE AUTRY - Two DVD Set

Gene Autry Collection #8 (4 Feature Films)
Gene Autry, Champion, Pat Buttram, Smiley Burnette, The Cass County Boys & Champion, Wonder Horse of the West



The four films in this 2-DVD set come from the later years of Gene Autry's film career, with the first, *Trail to San Antone*, coming from 1947 and the fourth, *Saginaw Trail*, coming from 1953, Gene's last year on the big screen. But they deliver the goods with plenty of action and great music.

Trail to San Antone, with the Cass County Boys, is loaded with great Western music, including the upbeat title song penned by Deuce Spriggins, "By the River of the Roses," "Cowboy Blues," "The Cowboy," "Shame on You" and "That's My Home." Pat Buttram does not appear in this film (comic relief is provided by Sterling Holloway), but Pat is featured with Gene in the color wraparound from the Melody Ranch Theater, when they discuss the film. Each movie has the TV wraparound as an added feature accompanying the feature film.

The second film title is *Riders of the Whistling Pines*, from 1949. Again, there's no comic sidekick, but there's plenty of music from Gene and the Cass County Boys, with songs like "Hair of Gold, Eyes of Blue," "It's My Lazy Day," "Yellow Rose of Texas," "Roamin' Around the Range," "The Little Big Dry" and the Cass County Boys do a well-known gospel tune titled "Every Time I Feel the Spirit." An interesting aside, filming was completed in 1948, shortly before *The Lone Ranger* TV series was to begin, and Clayton Moore, who was soon to become TV's Lone Ranger, appears in this film as a bad guy!

It's very appropriate, albeit perhaps only by coincidence, that the release of the third film on DVD coincides with the release of Stan Jones's biography. The film title is *Riders in the Sky* from 1949! Pat Buttram is Gene's sidekick in this one, and Gene sings the title song, which had just been released when the film was made. Stan Jones, the song's composer, had a small role in the film and was to have cameo appearances in other Autry films as well, e.g. *Whirlwind*, which was the title of another song Jones composed. "Ghost Riders in the Sky" was performed several times in the film and Gene also sang "Cowboy's Lament" and an earlier hit, "It Makes No Difference Now."

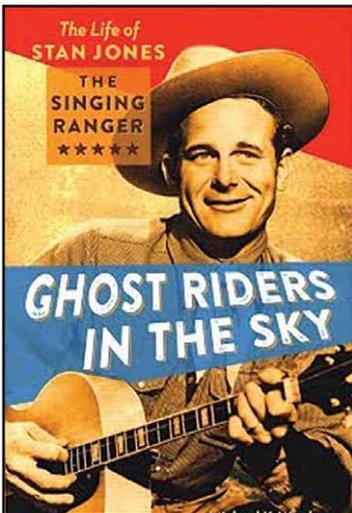
The fourth film in this new set is *Saginaw Trail* from 1953. There's music in it, e.g. "When it's Prayer Meetin' Time in the Hollow" and "Beautiful Dreamer," but by the time it was made, Hollywood was downplaying music in Westerns, so there's not as much in this one as we heard in earlier films. Smiley Burnette, who was Gene's musical sidekick as well as providing comic relief, includes musical selections in his part in the film and, with hindsight, knowing the end of the B-Western is near, his presence makes it hard for today's viewer to avoid thinking that he and Gene are winding up a long film career together, separated for a time, but having come full circle since they drove West together in 1934 to begin their movie careers.

As in all of the DVD sets in this outstanding series from the Gene Autry office, TV wraparounds during which Gene and Pat discuss the films and tell related stories, are fascinating, and each film is accompanied by an episode of Gene's Melody Ranch radio show that aired around the time of the movie's release. These shows always provided great music, great comedy and interesting adventures that called upon the imagination of the audience who could simply close their eyes and listen. Notable songs from the radio shows include "You Belong to My Heart (Solamente Una Vez)" and "I Tipped My Hat & Slowly Rode Away" by Gene, great renditions of "See That You're Born in Texas" and "Texas Plains" by the Cass County Boys and much more! Available through GeneAutry.com and elsewhere.

BOOK REVIEW

MICHAEL K. WARD - *Ghost Riders in the Sky:*

The Life of Stan Jones, The Singing Ranger



Lots of stories have been told about the great Western songwriter, Stan Jones, but as far as I know, this is the first book ever written about his life. The stories that have circulated for the last half century or more are not all true. Jones liked to tell a tall tale about himself and his songs, once in a while, so the author faced a big challenge in separating the myths from the true stories. But he has done an outstanding job! And sometimes, the truth has turned out to be more

interesting than the tall tales!

Stan's best-selling and most remembered composition, "Riders in the Sky (A Cowboy Legend)," has become better known simply as "Ghost Riders in the Sky," over the years. It has been recorded by hundreds of artists and is probably the best-known of all Western songs. It's story is here, as is the story of how Stan's personal favorite, "Burro Lullaby," came to be written. The author also offers fascinating insight into Stan's personality, his life as a park ranger and what it was like when he got married in 1944 and took his new wife, Olive, to Death Valley in the Summer of 1946 to begin their life in the desert together. The author, Mike Ward, worked in Death Valley for decades, and now works in Saguaro National Park near Tucson, so he can speak with authority about the desert environment Jones loved so much.

And his research on Stan's personality is very revealing, e.g. his relationship with John Ford (for whose movies Jones wrote numerous songs), who his friends were before and after he became involved with Hollywood, how his personality made it hard for him to become a good actor, etc. The book is fascinating; hard to put down once you start reading. Highly recommended! Prices vary (approx. \$11 - \$15). Try Amazon.com, TreasureChestBooks.com or call (800) 969-9558. 🐾



★ ★ ★ ★ ★

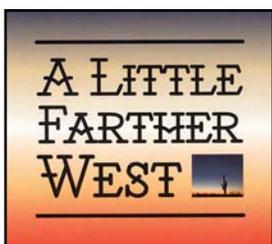
RICK HUFF'S BEST OF THE WEST REVIEWS

To submit items for review, send to: Rick Huff, P.O. Box 8442, Albuquerque, NM 87198-8442. Include: Album cost, S&H cost, Address, Phone Number. We also recommend you furnish a land source (Address or PO Box) as well as Online sources for obtaining product. Submitting a CD or Book for review does not guarantee that it will be reviewed or that a review will be published.

★ ★ ★

A LITTLE FARTHER WEST

(Self-Titled)



The particular retro sound adopted by Oklahoma's Robert Maxwell Case and wife Susie is that of the "Big Boss" guitar. Somewhere Duane Eddy, Lonnie Mack and Al Caiola are smiling.

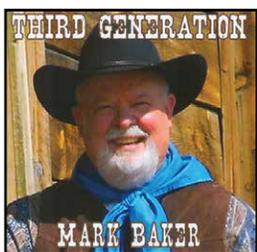
When early tracks weren't actually being recorded in ringing tile bathrooms, frequently a Hammond organ spring reverb was used. The digital one employed here stretches each "s" into the next decade, but the vintage effect is basically intact. One of the CD picks is a Case original called "Dreaming On The Trail." I applaud the Cases for recognizing Bobby Fuller's "I Fought The Law" and Sylvia's hit "Drifter" are defendable Western songs. Two titles I question: their "Katie and the Navajo Rug" is just "Navajo Rug" and their opener "The Western Star" (composer and publisher credited correctly) I know as The Tornados' hit "Telstar." It's all fun though. Twelve tracks.

CD: \$11.99 (s/h not furnished) from Town & Country Records, PO Box 4, Slick, OK 74071 or through www.townandcountryrecords.com.

★ ★ ★

MARK BAKER

Third Generation



The title track (a CD pick) refers to Baker being a "third generation" cowboy. In the early days of the WMA, I recall he sought to establish a traditional Western Music spin-off of the organization, and he has included some of that beloved material here.

Traditional songs include "Colorado Trail," "I Ride An Old Paint" and "Take Me Back To My Boots and

Saddle." He is now one of our elder voices, but his sonorous bass (rather in the Jack Hannah range) still wraps around the material easily. Picks are the infrequently covered "Blue Bonnets" of Stuart Hamblen and his "This Ole House" as well as Baker's own "The Road Not Taken," one of the CD's three religious tracks.

Baker is ably showcased by the Bar-D Wranglers' multi-instrumentalist & singer Gary Cook and fiddler/vocalist Matt Palmer. Ten tracks.

CD: (likely available through www.cdbaby.com/cd/markbaker).

★ ★ ★

THE BELLES

Badger & The Belles



(Rich O'Brien, Devon Dawson & Kristyn Harris)

It's generally fun and very worthwhile when accomplished soloists team up to create. And soloists don't get any more accomplished than these!

What a nice batch of little-heard gems they've picked for this collection! The harmony parts are the CD's strongest selling point ("Rose

Of Old Pawnee," "Rosalita," Devon & Les Buffham's "West Of Santa Rosa," etc.), but there's plenty more here to recommend. More picks include "Santa Fe's A Long Long Way From Broadway," and "I Didn't Realize." There's an original collaboration present too...a packing lesson entitled "Don't Forget The Fiddle."

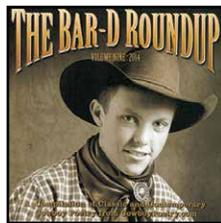
In Rich O'Brien's notes he says they purposely kept it "a little primitive." Primitive, my Aunt Matilda's carbuncle! They go about proving all they bring is all that's needed, skillfully alternating lead and support functions in vocals and instruments. Recommended! Twelve tracks total.

CD: (available through www.badgerandthebelles.com).

★ ★ ★

THE BAR-D ROUNDUP

Volume Nine 2014



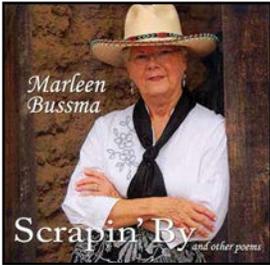
Three generations of McCalls are featured on this newest volume in the legendary Bar-D Roundup series. The late poet Rusty McCall (pictured on the cover) does "Last Gather," the award winning Deanna Dickinson McCall performs "For Rusty" and young Ila-Jane Owen offers Kiskaddon's "Alkali Ike's Zippers."

The superb CD opens with poet Joel Nelson's intensely believable version of Frank DesPrez's "Lasca" and DW Groethe with "Everlasting Hooves." It ends with Jerry A. Brooks doing H.H. Knibbs's "Bronco Shod With Wings." In the center is a section of comic poets Yvonne Hollenbeck, Rodney Nelson, Pat Richardson and Andy Nelson...so Volume Nine could be a chocolate with a soft center, I guess! Like its predecessors, Volume Nine will raise the bar again.

Twenty-nine tracks including the song. Highly recommended. CD: \$20 ppd from Cowboypoetry.com, Box 695, St. Helena, CA 94574.

MARLEEN BUSSMA

Scrapin' By
(and Other Poems)



Historical happenings are the poetic goldmine of Utah poet Marleen Bussma. A North Dakota native, Bussma's title track deals with the wild and wooly life of Poker Alice. Bussma's delivery is what I would consider to be the spot-on mix of reciting and interpretive acting.

In literate and wonderfully descriptive verse, Bussma tells of "The Outlaw," a legendary 1900s saddle bronc ("the rodeo grew claws and snatched my carefree life away"). From "The Phantom's Lure," about a mustang now penned, we get "teasing thoughts of freedom flicker, fade and fall behind."

From "Slow Burn" she shows a damaged pen and its contents with "like the hull of the Titanic wood has sprung a gaping hole...movement heads in that direction as bulls think about parole!"

Give this one a try. You won't be disappointed. Fourteen tracks.

CD: \$14 ppd from Marleen Bussma, 1094 Homestead Dr. E., Dammeron Valley, UT 84783.

CURIO COWBOYS

Sunburst Saga



The Curios are a curiosity, to be sure. They are a "vintage" Western Swing band in the most vintage sense of that

word. There's a rowdy, almost drunken randomness to the effect they work very diligently to achieve...one that originally belonged solely to the earliest, drunkest practitioners of the art!

In some of the most thorough liner notes yet offered, swing historian/preservationist and bandleader John Feldman goes through the complete stories and recording process of these

often rare songs. Rest assured there's nothin' out there quite like the Curio Cowboys! Picks include "Beale Street Mama," "St. Louis Blues," "Tulsa Baby," "Midnight In Amarillo," "Russian Lullaby," "Let's All Go To El Paso," "Heart To Heart Talk," "I've Arrived" and "Nightlife." Sixteen musicians (including one, fiddler/vocalist Joe Carter, who passed away before its release) poured the rounds here. They truly have created an "original" cocktail! Seventeen tracks.

CD: \$16 + \$3 s/h from Original Jazz Library, 1534 N. Moorpark Rd., #333, Thousand Oaks, CA 91360.

MIKKI DANIEL

Cowgirl Swing



In her first predominantly Western Swing release, Mikki Daniel gets a chance to fully stretch.

This time out young

Daniel is in The Lion's den! She's in cahoots with Dave Alexander, a guy who can certainly show her ALL the ropes to Swing on! The non-Swing tracks here include "Girl From Kentucky," "Heaven In The West," Daniel's original "Laredo" answer song "Leave The Cards Alone," the saga song "Cold Blue Eyes," "She's Gone" and the slow Jazz ballad "Polka Dots and Moonbeams." If that sounds like there'd be no room left...wrong! Daniel duets with Alexander on "It's A Sin To Tell A Lie," co-writes with him on "She Should Be Me" and fleshes out the effort with five more tracks, three of them originals!

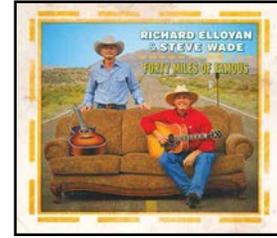
Fourteen tracks total. What's next-what's next?! I think I know, but I ain't tellin'!

CD: \$18 ppd from Mikki Daniel, 606 Interurban St., Richardson, TX 75081 or through www.mustangmikki.com/mercantile.



RICHARD ELLOYAN & STEVE WADE

Forty Miles of Famous



The latest from Nevada's ever-productive Richard Elloyan and his new partner Steve Wade features mel-

low acoustic tracks with lush string sustain under many. The Steves (Wade & Swinford) provide sweet guitar licks and harmony backup.

There's something printable about Elloyan's enjoyable arrangements. There's a tendency toward lengthy yet effective melodic passages, placing certain vocal notes as the sixth as his accompaniment riffs on the 1-3-5. That's not a complaint, but it usually tells me who I'm listening to.

Picks this time around include the wonderful "Cowboy & Lonely," "Still In Montana," the jovially self-effacing reality check "Forty Miles Of Famous," "Crazy Talk," "Each Day," the thoroughly squirrelly "Wisdom Of The Ages" and their cover of the Steagall/O'Brien standard "Mama I'm A Cowboy." Another winner from Elloyan (and Wade)! We welcome it with open ears!

CD: \$15 + \$2.50 s/h from Richard Elloyan, 320 Ophir Rd., Dayton, NV or through www.richardelloyan.net.

OLIVIA HOBBS

Olivia



In looking for more information on the vivacious young lady I just met through the Western

Music Association, I found another "Olivia Hobbs" ...a British rocker. If you go online, 'better make sure you know who you're buying!!

Our Olivia is a youth performer with obvious burgeoning vocal abilities. Her

Continued from page 42

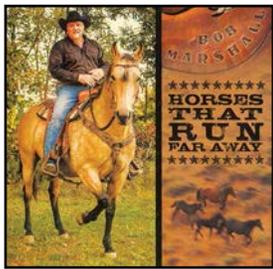
CD features three of her own songs (one a CD pick called "Hawaii") along with covers. Those include Denver Darling's "I've Just Got To Be A Cowgirl," Belinda Gail's "She's A Cowgirl," Jimmie Davis' "You Are My Sunshine" and Patsy Montana's "Cowboy's Sweetheart." Two tracks are traditional classics - "Red River Valley" and "Shenandoah." On that one I have point of concern. I suspect her power vocal is putting her voice at its extreme edge. I've seen it all go away for youngsters who pushed while "under construction." I hope she is getting vocal coaching to allow her to power up without tripping the main. Thirteen tracks.

CD: \$14.99 through www.cdbaby.com/cd/oliviahobbs (downloads 9.99).



BOB MARSHALL

Horses That Run Far Away



Here's what I would point to (and so I will!) as being an intelligent mix of Country-styled accessibility with plenty of true

Cowboy lyrics. Bob Marshall knows how it's done.

Sure, a few tracks may lean toward the Hot Country feel. For the cagey pros in the game, there are still certain commercial considerations to gain airplay. But as a Western songwriter Marshall handles the heartfelt and the hardscrabble with deft skill.

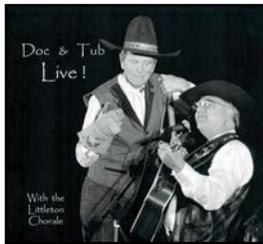
Pick tracks include "Real Cowboy," "Hats To The Sky," the Country novelty "Things Mommas Say," the CD's title track "Horses That Run Far Away" and "Cowboy Blessing." And I've gotta say I truly love his phrase "never throw a wishbone where your backbone oughta be!" Nine strong support players round out the sound. Highly recommended! Thirteen tracks.

CD: \$15 + \$2.50 s/h from Bob Marshall, 3368 Breezewood Ct., Ortonville, MI 48462.



DOC MEHL & WASHTUB JERRY

Doc & Tub Live (with the Littleton Chorale)



If a wash-tub bass backing a heavenly choir and a certified nut sounds like a novelty to you...bingo!

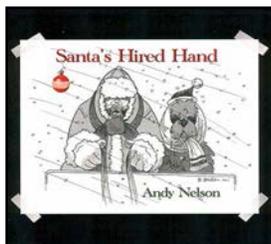
Recorded during Western Welcome Week in Littleton, Colorado, we find Doc Mehl and Washtub Jerry have stumbled upon a giant choir to perform with, just when they need one! Make sure you're listening over speakers that can find the deep notes Tub hits or you'll miss part of the action. Interesting additions in repertoire include Doc's popular "I'd Rather Be" and the enigmatic "Jupiter & Mars." Non-credited light percussion support helps things along and Sid Hausman "magically" appears on the album bonus track "Blackened Blues." Compared to material on Doc Mehl's previous releases, this one includes some also-rans, but his devotees will still run "pehl-mehl" to snap this one up. Thirteen tracks.

CD: \$18 ppd from Doc Mehl, 9140 W. 107th Pl., Westminster, CO 80021 or through www.DocTubFun.com.



ANDY NELSON

Santa's Hired Hand



This Xmas delivery kinda got lost in the bottom of Santa's bag, so we'll cover it late!

Once again the traditional Nelson stocking is stuffed with relevance, irreverence and rear evidence. We begin with a very sedate reading of "Luke Chapter 2," but (of course) this is Andy Nelson we're talking about. You'd better prepare to get

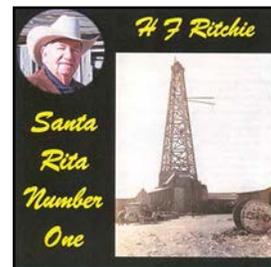
your jingle jangled somewhere along the trail! We learn "Santa Must Be A Shoer," and it's a shoer bet "Santa's Hired Hand" is a feller few would handle. You'll learn "How To Tell Santa Is In Upper Management" and get some "Cowboy Tips For Holiday Gift Giving." And there's still a sweet moment or five to put you in the spirit if Andy doesn't spear it. Ho-ho! Thirteen tracks total.

CD: (contact Andy Nelson, P.O. Box 1547, Pinedale, WY 82941 or through www.cowpokepoet.com or (307) 360-8776.



H F RITCHIE

Santa Rita Number One



The WTC (West Texas Country) label of Howard Higgins & Brady Bowen is out to preserve and capture performanc-

es of classic Texas Swingers. H. F. Ritchie is definitely an elder statesman, but he still swings with any of 'em.

The musical accompaniment assembled for the project definitely conveys that band-behind-the-chickenwire roadhouse effect as Ritchie goes along. The title track refers to the mother well that launched the West Texas oil boom. She at least deserves a swing song in her honor! Picks include "Don't Be Ashamed Of Your Age" (featuring Ritchie and the eternal Gil Prather cuttin' up), "Bad Luck & Troubles" (a bluesy slow swinger) and "Ain't Misbehavin'" (miscredited as being "traditional" when actually it's Fats Waller's signature song).

Everybody seemed to have fun here. What more can you ask? Thirteen tracks.

CD: \$15 through www.backforty-bunkhouse.com.



Continued on page 44

LEELEE ROBERT

Jewel of the West



Big band and Cowgirl Jazz singer LeeLee Robert's musical influences benefit this all-Western CD (with one straight swing

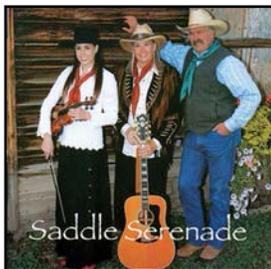
departure).

Robert is obviously in her comfort zone when her material allows her smoky voice to savor a bit of jazz or blues. She may be still feeling her way a little in her delivery of saga songs, but hers is an interesting spin on any subject at hand. A paean to "Wyoming Jewel Of The West," falling "In Love With Montana" and developing "The Scat Yodel" from a visit with Janet McBride at the WMA Convention are highpoints. Picks include her cover of Dave Stamey's "Buckaroo Man," "Back To The Ranch" (sultry enough to be a jingle for the establishment in Nevada), "Paniolo" and a song worked up with Les Buffham "Blue Canyon." Marvin O'Dell produced and the Red Hot Rhythm Rustlers provide strong musical support. Nice one! Twelve tracks.

CD: \$15 + \$5 s/h from LeeLee Music, 7447 N. 58th Pl., Paradise Valley, AZ 85253 or through www.leeleemusic.com.

SADDLE SERENADE

(self-titled)



Right from the opening title track (done a capella), this first release from the trio Saddle Serenade features very strong

harmony. Chris Mortensen and mother & daughter Mary Jo Hansen and Lindsey Oliva make up the group, and

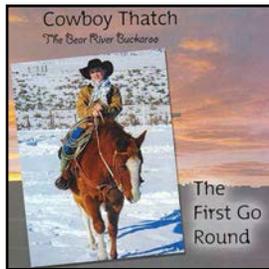
Mortensen's and Hansen's songwriting chops are consistently solid as well.

I will say I prefer the ladies' lead vocal work to that of Mortensen, freely admitting to a bias against anything anywhere near the vocal tone of Neil Young! Tenors beware. Seriously this group displays great skill in what they do. Picks include the more rough and tumble ("I Ride With Gus McRae" and "A Cowboy's Home") to the romantic ("My Vaquero," "Dance With My Cowboy," the lightly comic "You Can't Miss Me" and "I'm Leaving My Heart With You"). This one's a keeper. Eleven tracks and one poem.

CD: \$15 ppd from Chris Mortensen, PO Box 405, Paradise, UT 84328 or through www.cdbaby.com/cd/saddle-serenade.

COWBOY THATCH

The First Go Round



I had a chance to talk with the father of the eleven year old Cowboy poet Thatch Elmer at this year's WMA Convention.

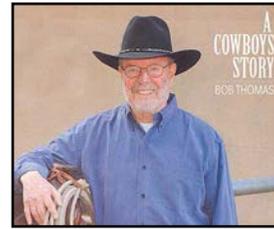
He was certainly the proud papa, devoting his attentions and efforts to helping launch his son. But I'd heard proud papas and mamas before. What I hadn't heard, until this CD, was anything... and I mean anything...like Thatch Elmer himself.

I was taken with the level of maturity of his writing...the literacy...the thought in it. Couple that with Thatch's subtleties of delivery. If he sticks with it, this cat is going to be one of the "majors!" I will say his delivery is very brisk, possibly not allowing the audience complete time to savor what he's brought with him. And he's still somewhat a slave to cadence, which may be a function of the muscle memory that lets him bring the lines to mind. But Thatch Elmer will hopefully be in it for many "go rounds" to come!

CD: \$15 ppd from Thatch Elmer, 120 Elk Dr., Bear River, WY 82930.

BOB THOMAS

A Cowboy's Story



Bob Thomas CDs would not logically be found in an Easy Listening music bin. His delivery is that of the old sand-voiced

cowpoke. His writing is theirs as well. You say it 'til you're done and you stop. Curley Fletcher did it that way, didn't he?

If stretching an unlikely syllable across a note and singing a word that isn't generally sung are issues for you, stop here. If not, plow on!!

"A Cowboys (sic) Story" is a concept album with eleven loosely connected songs drifting from the Civil War to Cowboying adventures to hanging up the spurs. Thomas is aided along the way with good harmony and musical support, well produced by the enigmatic "HYIM." Pick tracks are "Civil War," "My First Cattle Drive," "Leaving Texas," the simple strummed "Wyoming Blizz" and "Cowboy Retirement." Eleven tracks.

CD: \$15 + \$2 s/h through www.bobthomasmusic.com.

COWGIRL TRUE

Out of the Chute



A while back award-winning singer/songwriter Belinda Gail and award-winning poet Diane Tribitt found they

had more than the usual shared experience. It was not only their ranching and Western backgrounds, but also the sobering imposition of widowhood. From their life experience emerges a unique expression of the Western woman.

This, their first CD, was assembled to recreate their stage presentation. Coming

Continued on page 45

in part from earlier recordings of Belinda's, it manages to provide a nice trip back for those of us who recall her first arrival among us. There are tracks here from her Belinda Gail & Wild Wind days ("Amelia Crane" and "He's Bein' a Kid Again") and a version of "Cowboy Sweetheart" with Jean Prescott and Jill Jones. Poetically Diane Tribitt provides some Cowgirl life reality checks and balances ("Rancher Lips," "Half The Hand" and others), and the blend is one of distinction and variety. Recommended. Thirteen tracks.

CD:(contact through www.cowgirltrue.org. Ordering info not furnished)

Continued on page 46

Did you know cowboy singing star Eddie Dean ...was a co-writer of Tex Ritter's huge country hit "Hillbilly Heaven?"



Double Take
Convention 2014



Western Nightlife at the Swing Dance
Convention 2014

A Musical Note

Continued from page 38

on-screen during his appearances in Charles Starrett films. The extent to which Nolan sings harmony with the Pioneers in these films is still unclear and needs more research. Some passages sound like his voice is there, while others do not. Both **Karl & Hugh Farr** had deep voices, and Karl's may have been used to give something approaching a Nolan "sound" to the harmony (Hugh's bass voice was unique, having a sound that might be described as "soft-as-cotton," while Karl's was less smooth, with a texture that more closely resembled Nolan's, but was by no means identical.)

In Grayson's last Columbia release, *Cattle Raiders*, early in 1938, Grayson sang all of the solos. Viewers could see Grayson on screen as he sang. He was lip-synching, but he was doing it to his own voice, as he always did. By May, 1938, in *Law of the Plains*, Grayson was no longer in the series and Nolan was receiving separate billing, as were the Sons of the Pioneers. At that point, and for the next 6 films, Nolan's voice is replaced by an unidentified singer. Nolan had to submit to the indignity of lip-synching to someone else singing "his" solos, often on songs Nolan had composed! But by the summer of 1939, Nolan was singing solos once again, starting with the rarely heard verse to "Moonlight on the Trail" in *Western Caravans*.

It's ironic that, although Bob Nolan was a "victim" of the use of lip-synching to someone else's voice in the late 1930s, his voice was the one behind-the-scenes on at least 2 occasions for other studios. Nolan sang while a "bad guy" moved his mouth in a 1936 **Dick Foran** film, and Nolan sang "As Long as I've Got My Dog" off-screen while **Ken Maynard** pretended to sing in *In Old Santa Fe* in 1934.

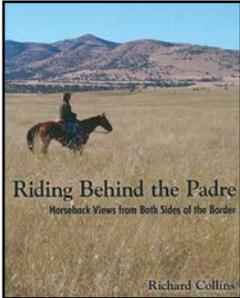
Again, it was standard practice for soundtracks to be recorded before films were shot. You may recall hearing the sound of **Ken Carson's** voice and whistling in the *Pecos Bill* segment of the Disney film, *Melody Time*, while other members of the Pioneers appear on-screen without him. And most of us know the stories about **John Wayne's** use of lip-synching in his early singing scenes, when the singer was actually **Bob Steele's** brother or **Jack Kirk**. Years later, in 1945, Columbia Pictures even hired a singing pard, **Tex Harding**, for Starrett's movies. They were looking (unsuccessfully, in my view) for someone who resembled Nolan. Since Harding couldn't sing a note, **James "Bud" Nelson** sang for him on the soundtrack!

In sum, the music in the Charles Starrett films from 1935 until 1941 was, by and large, outstanding. But in order to find the cream of the crop, you may want to look for films when the Pioneers, alone, did all the singing. That would be the first two films from 1935-36 (*Gallant Defender* and *Mysterious Avenger*) and those released from June of 1939 to February 1941, starting with *Western Caravans*. As we have seen, simply looking at the actors on screen does not necessarily reveal who sings on the soundtrack. 🐾

BOOK REVIEWS

RICHARD COLLINS

Riding Behind The Padre (Horseback Views from Both Sides of the Border)



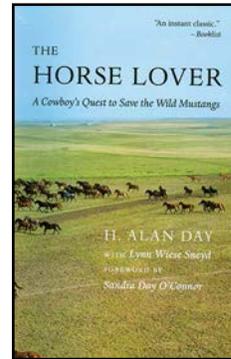
Richard Collins' book provides timely and important input into the discussion of border issues and the emerging West. Leave it to a Sonoita cowboy to get to the heart of things!

The subject is framed around "cabalgatas," his retracing with Mexican friends the hundreds of miles of muleback travels of the intrepid 17th Century missionary/explorer Fr. Eusebio Francisco Kino. Through his fascinating narrative Collins provides an accurate perspective and a strong reality check for those who have only flapped right wings or left wings ignoring the bodies in the middle. Kino was most concerned with doing truly useful work for the people he met despite the follies of Catholicism and Crown, a lesson we still could learn and apply if we can manage to turn off the strident media talk voices who are doing us absolutely no favors.

BOOK (paperback): \$15.50 (Kindle 7.99) from www.amazon.com.

H. ALAN DAY WITH LYNN WIESE SNEYD

The Horse Lover (Bison Books – University of Nebraska Press)



In a clear and very descriptive narrative, H. Alan Day (brother of Sandra Day O'Connor, who furnished the book's foreword) and writer Lynn Wiese Sneyd unfold a beautiful and (to some) unlikely story of trust and communication between man and alleged beast. Just who the beast really is does become apparent.

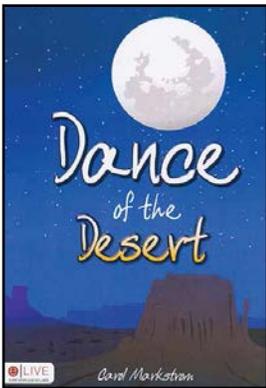
Few bought into the idea that wild mustangs could be managed before Day demonstrated the communication he achieved with them on his Mustang Meadows Ranch in South Dakota. Wouldn't you know the only creature that wouldn't listen was the government?!!

From triumph to tragedy you ride every ridge as this story runs past you. You'll come to know and appreciate individual horses. And I guarantee you will feel like joining me in strangling some bureaucrats. This one belongs on the shelves of all those who defend and befriend equus caballus. 243 pages.

BOOK (hardcover): (prices vary through www.amazon.com)

CAROL MARKSTROM

Dance Of The Desert



Here is a book aimed at 3 to 8 year olds from Arizona singer, songwriter and historian Carol Markstrom. Rather than envisioning some wildly fanciful dance party among animals when nobody's looking, she portrays a natural rhythm, if you will, with the makers of the night sounds.

With interesting art provided by Jose Sandoval, you can envision a child's imagination working over what's out there in the dark, behind each rock or out beyond each hill. And with a simple "free" download,

the package becomes multi-stimulus.

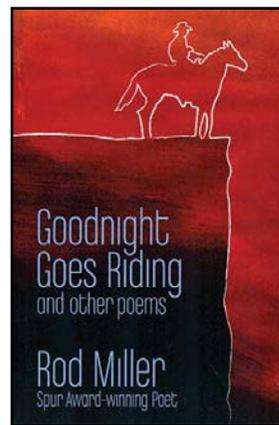
The children are the coming audience for what we are hoping to provide and preserve. One can only hope more of our artists contemplate developing materials for that market.

BOOK (soft cover): \$10 (hardcover \$15) from www.carolmarkstrommusic.com or www.tatepublishing.com which includes a digital download of the audio book in its sung version.



ROD MILLER

Goodnight Goes Riding (and other poems)



This time for sure. According to his notes Rod Miller is expecting to be ambushed by Cowboy Poetry purists. Sometimes he has written with no rhyme, broken meter, and dang well done what he pleased. But this award winning poet knows what he's doin', so don't tell him what he did. He's way ahead of you.

More so than with some in the genre, you know that when you're starting on a Miller ride you will arrive somewhere. There is a payoff, be it a truth, view, impression or realization. There is a justification for your having invested the eye energy. How he's chosen to reach each this time is just so-much cowboy stretching room.

Picks include "Preliminary Aftermath," "Goodnight Goes Riding," "The Colorful Pageantry of Rodeo," "Lamentation For A Living Legend" and just about all the rest of 'em! Enjoy!

BOOK (softcover) 104 pages: \$12.97 (Kindle \$3.97) through www.Pen-L.com.

Western Charts

TOP 30 COWBOY / WESTERN ALBUMS

1. Granite Mountain - Belinda Gail
2. This Cowboy - R.W. Hampton
3. Too Hot to Handle - Red Hot Rhythm Rustlers
4. Partners - Doug Figgs
5. Gotta be a Cowgirl - Mikki Daniel
6. Trail Dust and Teardrops - Eddy Harrison
7. Riding After Midnight - Clint Bradley
8. Traditions - Jean Prescott
9. From Oregon to Ireland - Joni Harms
10. Lonesome County Road - Barry Ward
11. Blue Horizon - Sid Hausman & Washtub Jerry
12. Rope That Rhythm - The Hanson Family
13. What's Left of the West - Old West Trio
14. Ode to Selway - Brenn Hill
15. Live in Santa Ynez - Dave Stamey
16. The Dawn and the Dusk - Mary Kaye
17. Party on the Prairie - Terry Brown
18. Ghost Towns - Allen & Jill Kirkham
19. Old Poly Rope - Trinity Seely
20. Listen...to the Horse - Juni Fisher
21. Spirit of Yosemite - Rich Price
22. Allegretto/Espinoza - Gary Allegretto & Ian Espinoza
23. Trails Less Traveled - 3 Trails West
24. Let Me Ride - Kristyn Harris
25. California Trails - Various Artists
26. Moonlight Trails - KG & the Ranger
27. Always a Cowboy in My Dreams - Syd Masters
28. Awaken to the Wind - Jess Camilla O'Neal
29. War Horse - GT Hurley
30. Portrait of a Cowgirl - Eli Barsi

TOP 10 WESTERN SWING ALBUMS

1. A Platter of Brownies - Carolyn Martin
2. Collection - Chuck Cusimano
3. Too Hot to Handle - Red Hot Rhythm Rustlers
4. Bring it on Down - Barbara Nelson
5. All Dolled Up - Western Swing Authority
6. The Tulsa Playboys and Friends - The Tulsa Playboys
7. Alexander's Goodtime Band - Dave Alexander
8. Hey, Wait! - Oregon Valley Boys
9. Dream a Little Dream - Katie Glassman
10. Music for Those That Came to Dance - The Delk Band
- Heroes From the Past - The Yarbrough Band

10 MOST PLAYED SONGS BY WESTERN MUSIC DJS

1. Don Edwards for President - Red Hot Rhythm Rustlers
2. Branding Day - Jean Prescott
3. Socios - Doug Figgs
- Don't Tell Me - R.W. Hampton
5. Ballad of Julio Robledo - Eddy Harrison
6. I've Just Gotta be a Cowgirl - Mikki Daniel
7. A Cowboy Hat - Trinity Seely
8. Doggone Cowboy - Clint Bradley
9. He Sang for Me - Belinda Gail
10. Riding After Midnight - Clint Bradley
- Yodel Western Swing - Kristyn Harris

10 MOST PLAYED POETRY ALBUMS

1. Once We Were Kings - Dale Page
2. Sweat Equity - Waddie Mitchell
3. December Stragglers - Terry Nash
- Forgotten - Steve Porter
5. How I Taught Bruno a Lesson - Andy Nelson
6. From a Cowboy's Heart - Steve Porter
- Cowboy Poetry Plus - Dick Warwick
8. Pure Bliss - Paul Bliss
- The Bar D Roundup, 2010 - Various Artists
10. Women of the West - Sam Deleuw
- The Great Divide - Al "Doc" Mehl
- To be a Top Hand - Georgie Sicking
- The Bar D Roundup, 2012 - Various Artists

*A missing number in the list represents a tie for that spot.

Attention DJs! Your contributions to *The Western Way* charts are welcomed. Please send your playlist, including the song and the CD on which it appears, to meoteo@aol.com.

Various DJ friends have reported their playlists for the last quarter, thus helping us compile these charts reflecting which CDs are being played the most on their radio shows. You will find a listing of those reporting DJs on the following page.

Western Playlists - Reporters

Here are the DJs who sent their playlists this quarter:

Waynetta Ausmus
PO Box 294
Tom Bean, TX 75489
waynettawwr@yahoo.com
www.WaynettaAusmus.com

Michael Babiarz
KVMR Community Radio
89.5FM
401 Spring Street
Nevada City, Ca 95959
530-265-9073
916-233-6203
www.kvmr.org
back40radio@kvmr.org

Marshal Allen Bailey
High Plains Public Radio
210 N. 7th St.
Garden City, Kansas 67846
westswing@yahoo.com
www.hprr.org/wsot.html
1-800-678-7444

Skip Bessonette & Butch Martin
"Whittler's Corner"
KRRM, Rogue River, OR
KBNH, Burns, OR
1410 Kubli Rd.
Grants Pass, OR 97527
butchmartinmusic@gmail.com
skipbessonette@gmail.com
www.krrm.com
www.earsradio.com

Art Bohman
KSUU – 91.1 FM
107 N. 1150 W.
Cedar City, UT 84720
435-586-8735
raboh2003@yahoo.com

Peter Bruce
Flagstaff Country FM 93.5/AM 930
KAFF Radio
1117 W. Route 66
Flagstaff, AZ 86001
928-556-2650
www.country935.com
peter.bruce@kaff.com

Chuckaroo the Buckaroo
KPOV Radio, 106.7 FM
22470 Rickard Rd.
Bend, OR 97702
541-388-2537
www.kpov.org
housetopranch@bendbroadband.com

Rockin' Therapy Radio
Miguel A. Diaz Gonzalez
avenida galtzaraborda nº47 2ªA
20100 renteria
Guipuzcoa
España
miguelbilly56@gmail.com
www.rockintherapyradio.com

Mike Gross
15 Nina's Way
Manchester, CT 06040
"Swingin' West"
www.swinginwest.com
(plays primarily western swing
and more band-oriented western
material.)

Greg Harness
KRBX Radio Boise
1020 W Main St #50
Boise ID 83702
greg@gregharness.com
"Ramblers' Retreat"
Wednesday, 6-8am Mountain, 89.9 FM
http://ramblersretreat.com
http://radioboise.org

Steve Harrington
PO Box 803
Show Low, Az 85902
(928) 242-3367
stevetn47@gmail.com
www.mountainsaddleband.com/old-
west-chapel

Sam Harris
CVFM Country
4 Shadforth Close
Old Shotton Village
Peterlee Co. Durham
SR8 2NG

England
www.cvvm.org.uk
samharris01@aol.com

Paul Hazell
PH Records
Royal Mail Building (PO Box 3)
Brambleside
Bellbrook Industrial Estate
Uckfield
East Sussex
TN22 1XX
United Kingdom
"Paul Hazell's World Of
Country"
www.uckfieldfm.co.uk
Uckfield FM (in the UK)
paul.hazell@uckfieldfm.co.uk
Telephone: +44 7775 545 902

Judy James
Cowboy Jubilee with Judy James
and Western Heritage Radio
PO Box 953
Weatherford, Texas 76086
judy@judyjames.com

Al Krtil
"Early Morning Trails"
225 West 7th Street,
Ship Bottom, NJ 08008-4637
609-361-8277
alkrtil@yahoo.com
www.sudzincountry.com

Jarle Kvale
KEYA Public Radio
PO Box 190
Belcourt, ND 58316
jkkeya@utma.com
Graham Lees
Radio HWD
13 Overthorpe Ave.
Dewsbury, West Yorkshire
WF120DS, UK
graham@noshowjones.plus.com

Continues on page 49

Convention 2014 on stage ...



KG & the Ranger



Way Out West



STAMPEDE!



Gary Allegretto
and
Ian Espinosa

Continued from page 48

Eddy Leverett
c/o Campfire Productions
1623 Co. Rd. 820
Cullman, AL 35057
Around the Campfire
WKUL
www.wkul.com
kudzucowboy@hotmail.com

Wyn Machon
5 Lowther Street
Oamaru 9400, New Zealand
New Zealand Country Music Radio
FM 107.3 (NZCMR)
whitestone.music@inbox.com

Dallas & P.J. McCord
30 Village Dr.
Creswell, OR 97426
KNND 1400AM Sunday's
1PM to 4PM
Cowboy Culture Corner
dallasmccord@yahoo.com

Marvin O'Dell
"Around the Campfire"
www.defendersoffreedomradio.com
KRRN (Redding, CA)
KTNK (Lompoc, CA)
www.earsradio.com
meoteo@aol.com
3714 Eldorado Blvd.
Palm Springs, CA 92262
805-551-4649
www.musikode.com

O.J. Sikes
327 Westview Ave.
Leonia, NJ 07605
osikes@nj.rr.com
KRRN, Redding, CA
www.earsradio.com

Barbara Richhart
Western Belle of KSJD
CowTrails Show
32229 CO RD P
Mancos, CO 81328
www.myspace.com/mancosbelle
Studio: Sundays 12:00-2: PM
Studio 970-564-0808
Home: 970-882-1413
Cell: 970-739-8408
Streaming www.ksjd.org
bfboston@fone.net

Becca Salamone
Alabama Horse Talk Radio
PMB 144
60 Chelsea Corners
Chelsea, Alabama 35043
alabamahorsetalk@gmail.com
205-677-6070
http://alabamahorsetalk.com/
radio facebook: Alabama Horse
Talk, https://www.facebook.com/
AlabamaHorseTalk

Totsie Slover
Real West From The Old West
AM 1230 KOTS Radio
220 S. Gold Ave.
Deming, NM 88030
575-494-0899
realwestoldwest@live.com
www.realwestoldwest.com
www.demingradio.com
Facebook/totsieslover

Tommy Tucker
"Snake River Radio Roundup"
KRLC Radio
805 Stewart Ave.
Lewiston, ID. 83501
208-743-1551
tommy@idavend.com

"Keepin' It Western"
Leonard Werner
Country Routes
WDVR FM 89.7 & 91.9
PO Box 191
Sergeantsville, NJ 08557
609-397-1620
www.wdvr.org
Leonardwerner44@comcast.net





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*one member may vote

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WMA
P.O. Box 648
Coppell, TX 75019

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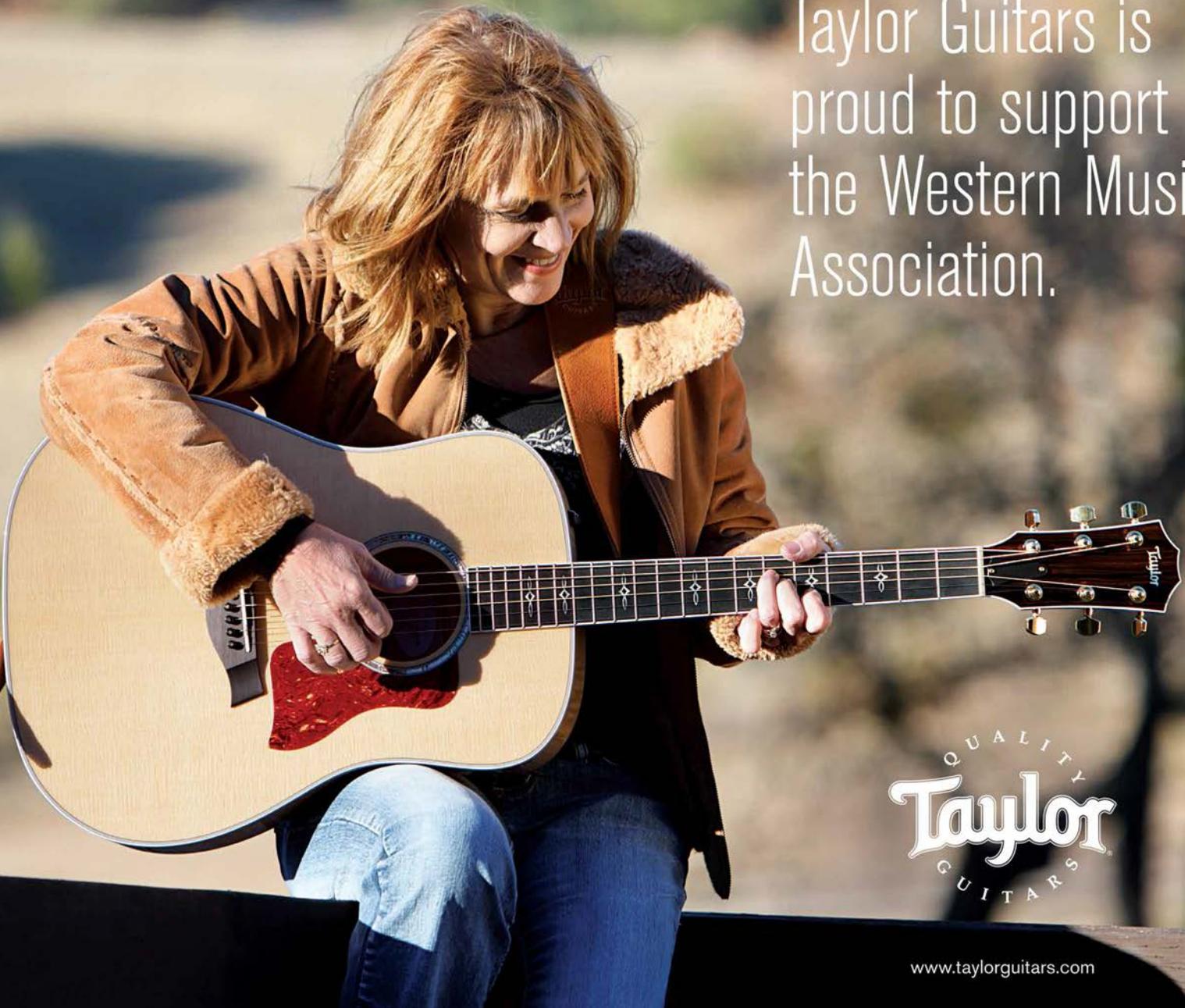


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